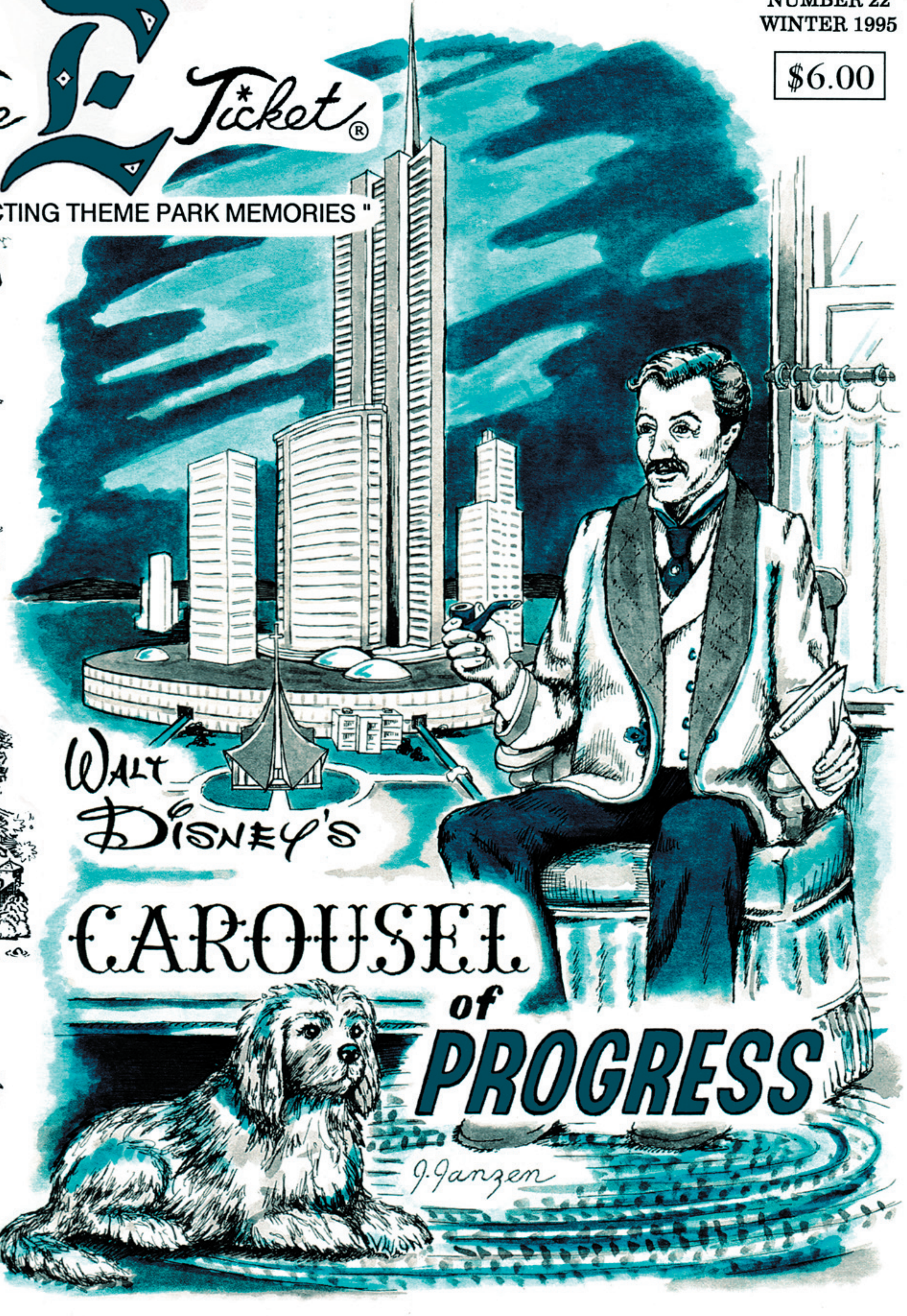
The E Ticket®

" COLLECTING THEME PARK MEMORIES "

NUMBER 22
WINTER 1995

$6.00

TOMORROWLAND
FANTASYLAND
FRONTIERLAND
ADVENTURELAND


Walt Disney's
CAROUSEL
of
PROGRESS
J. Janzen

Magic Kingdoms Then and Now ...

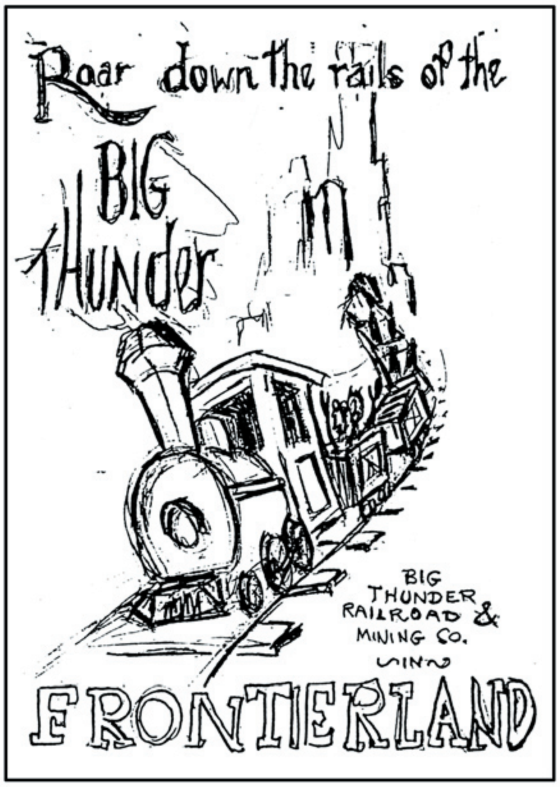
Imagineer TONY BAXTER

Main Gate

WELCOME ... welcome to Issue #22 of The "E" Ticket. Walt Disney's first Magic Kingdom is celebrating its fortieth anniversary, so we're moving beyond the 1950's and 60's to better understand Disneyland's four decades of successful operation. Tony Baxter, one of today's most influential theme park designers, shares with us a realistic view of the changes made at Disneyland and the other Disney Parks, in context with the character of the evolving theme park audience. He recalls some personal experiences as a Disneyland cast member, then as ride designer and show producer for some of the biggest attractions done for the Parks by Walt Disney Imagineering. Our discussion with Tony took place in the courtyard of the Disneyland Gallery. As we heard his surprising explanation of how (and why) Disneyland has weathered all these years of change, we realized that the boundaries of our Disneyland interest would again have to expand.

Our cover story ... Walt Disney's **Carousel of Progress** ... again works within the broader definition. Many Disney attractions have started in one Park, then been duplicated at others, but the story of the **Carousel** is unique. It began as a proposed area in Disneyland, was built for the New York World's Fair, relocated first to Anaheim and then to Florida, where it continues to entertain today. One of the first of the Audio-Animatronic attractions of the 1960's, it was presented as General Electric's view of the past, present and future. But, as we sang along with the best theme song ever written and felt the motion of the **Carousel Theatre** beneath us, it was Walt Disney's vision of a sentimental past and an optimistic future which made us feel so great.

You'll also find a tribute to Disneyland's **Skyway** attraction, a look at the never-built **Edison Square**, our regular features Wings Over Disneyland and Collector's Showcase, and a special announcement for a terrific new book. After years of research and incredible effort, our friends David Mumford and Bruce Gordon have published their visual history of the Magic Kingdom, Disneyland: The Nickel Tour. We've seen this beautiful volume, and it is filled with hundreds of Park postcards and photographs. We haven't often recommended that our readers purchase something (other than issues of The "E" Ticket...) but we do this time. This is a colorful and comprehensive tribute to Disneyland by two Imagineers who really care about their subject. Don't miss it.


Roar down the rails of the
BIG THUNDER
BIG THUNDER RAILROAD & MINING CO.
FRONTIERLAND

Tony Baxter's unofficial poster rough for **Big Thunder Railroad**, when the ride was only a concept.

To all of you who answered our call for help this issue, we extend our warmest appreciation. For New York material, thanks to Jim Hill, Bill Cotter, and Rod Bennett. For Anaheim stuff, John Waite, Tom Tumbusch, Bob Gurr, and Sam McKim backed us once again. Florida photos and information came from Mary Ann Janzen and Roberta Brubaker. Help in general (and that's a big category) came from Patrick Jenkins, Kevin Shaw, Steve Brattman, Dave Smith, Rebecca Cline, Ed Squair, Renie Bardeau, and David Mumford. And thanks, once again, to Tony Baxter for his help and encouragement over the years, for the astonishing tour of his home, and for the illuminating interview in this issue.

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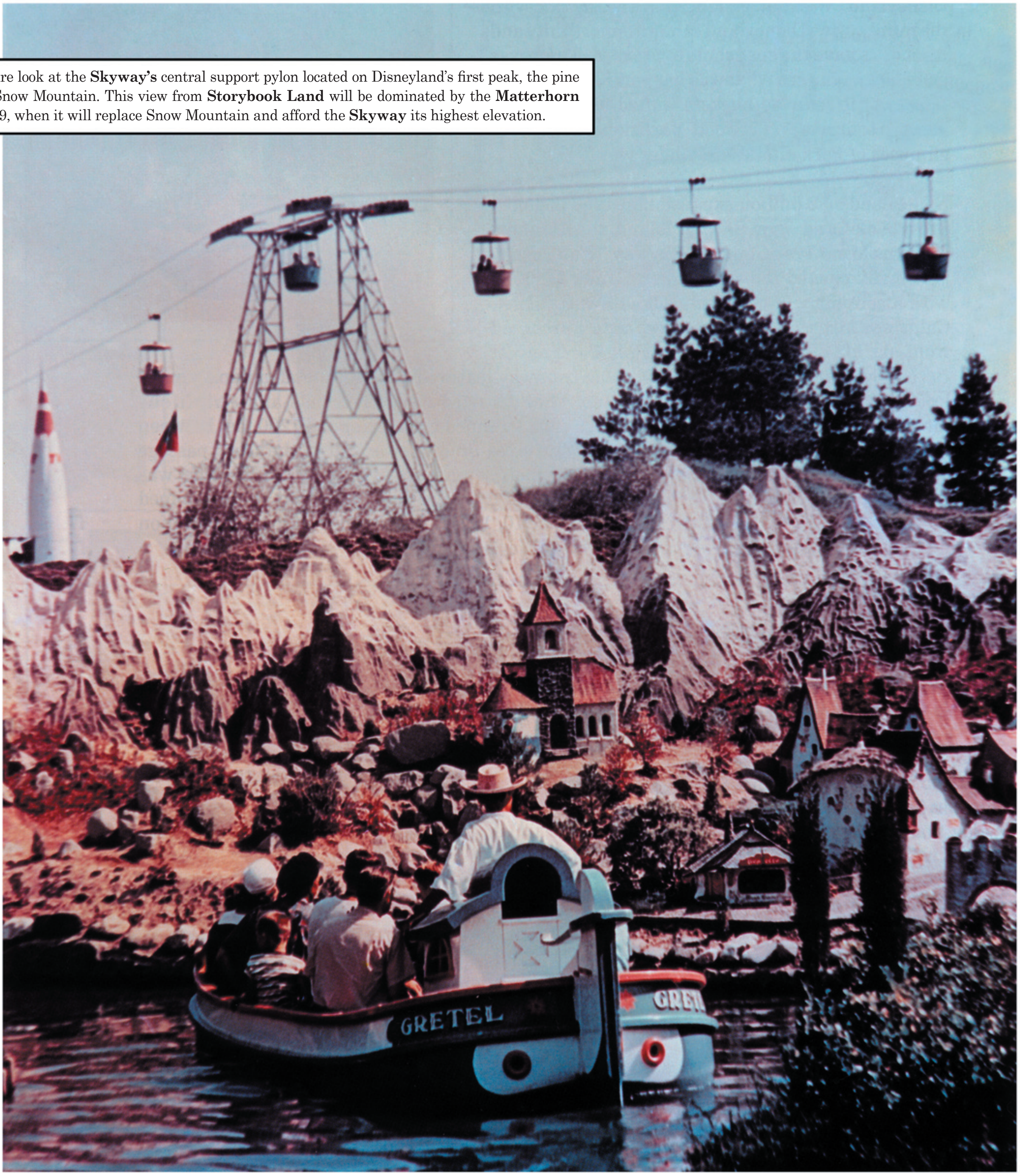
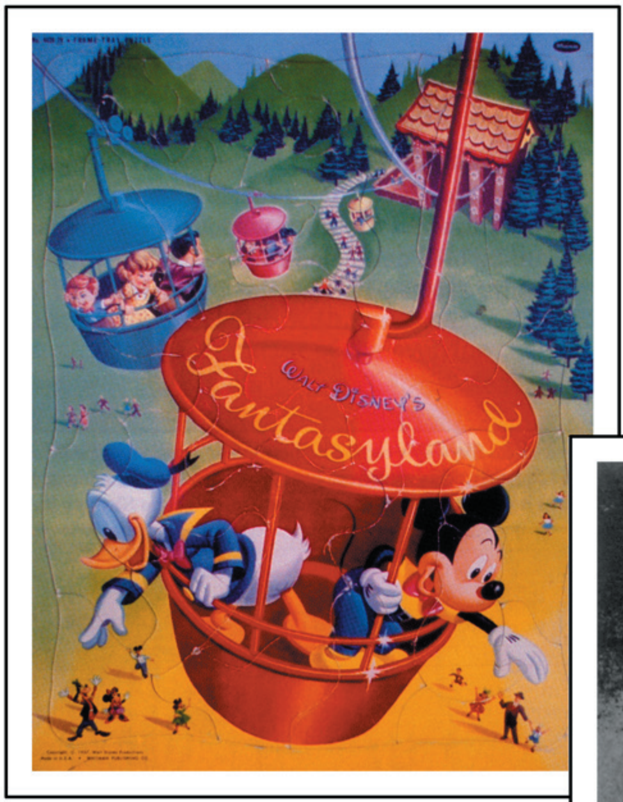
Memories of the SKYWAY

When Walt Disney brought the **Skyway** attraction to Disneyland in 1956, it was the first of its kind in America. As Tomorrowland guests reached the top of the stairway and moved toward their individual **Skyway** gondolas, they scrutinized the huge wheeled mechanism which held the cable, and were reassured by its size and by its gleaming blue enameled surface. Then, with a slam of the gondola door, the attendant swung their vehicle out to gently drop away from the Tomorrowland terminus and begin its climb toward the sky.

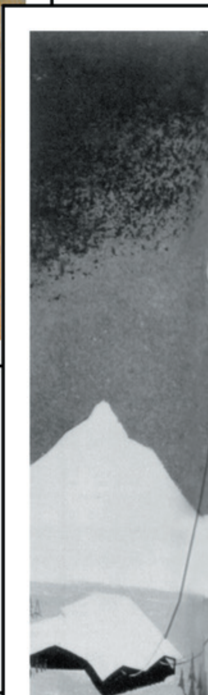
A very rare look at the **Skyway's** central support pylon located on Disneyland's first peak, the pine covered Snow Mountain. This view from **Storybook Land** will be dominated by the **Matterhorn** after 1959, when it will replace Snow Mountain and afford the **Skyway** its highest elevation.

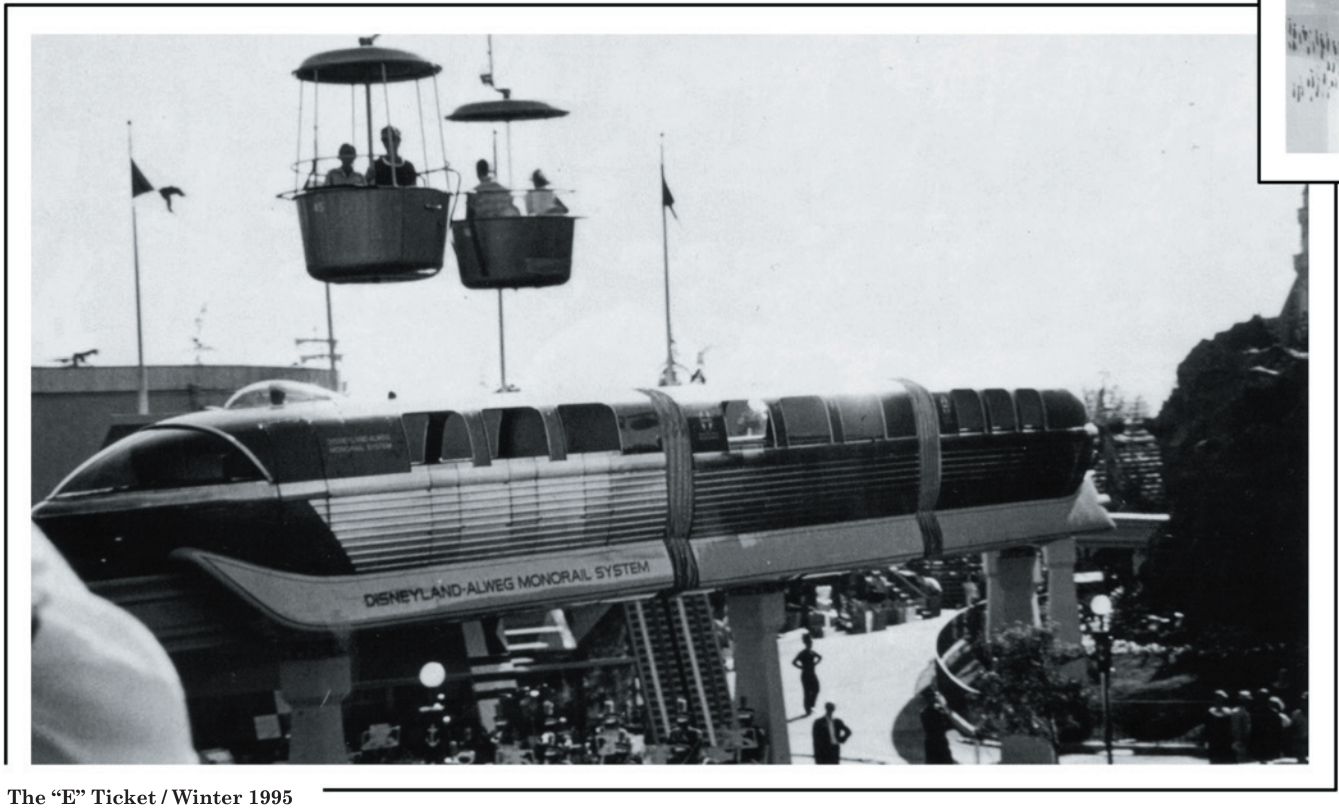




The shiny and colorful "buckets" looked very modern as they hung from the cable and "ka-bumped" over and past the steel support pylons. The **Skyway's** appearance fit well with futuristic Tomorrowland, but also seemed to match the European look of Fantasyland, especially with the 1959 addition of the Swiss **Matterhorn**. As the buckets descended towards the Swiss Chalet, passengers seemed to view from the air nearly all of that earlier, smaller Disneyland. Without a doubt, this was the ride with the number one Disneyland camera opportunity and most of us have the snapshots to prove it. There was no better way to see what was happening around the Park, as the **Skyway** buckets wafted us over areas behind temporary plywood partitions, providing glimpses of Park alterations under way.

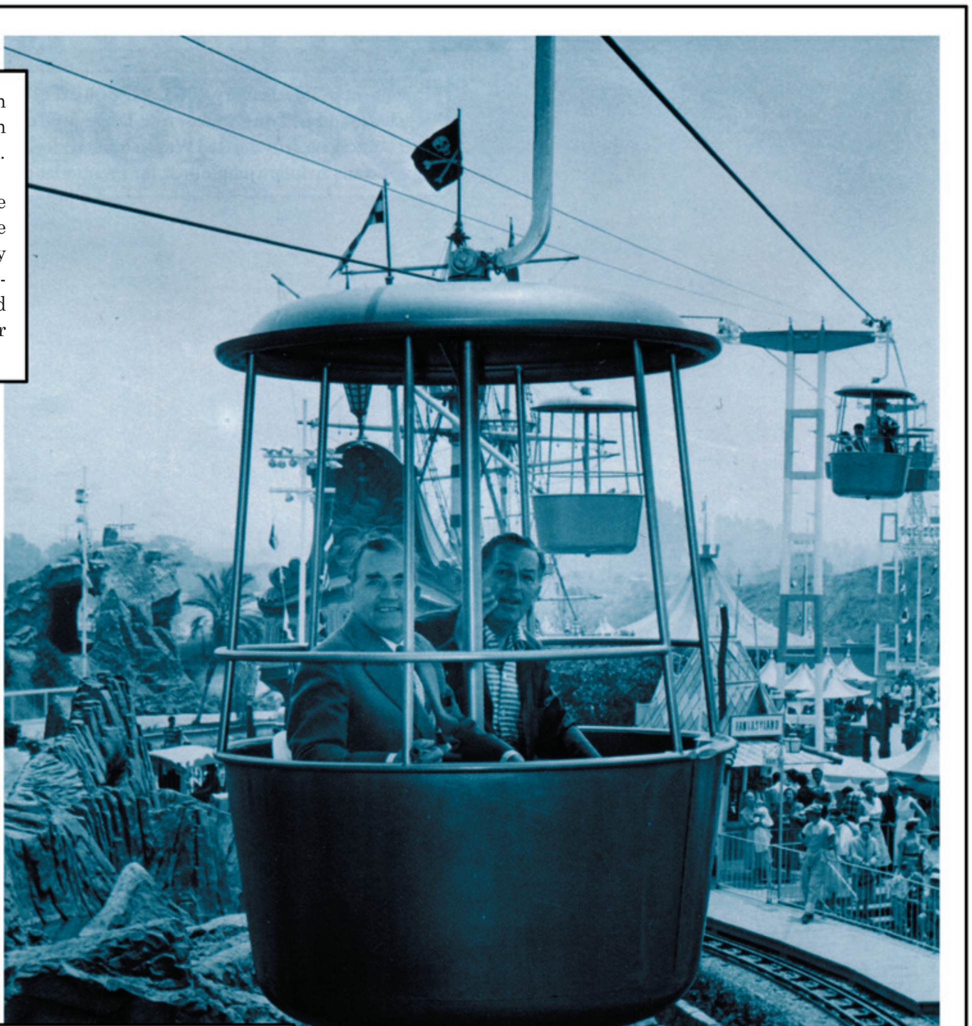
Disneyland's $2 million expansion in 1956 included **Storybook Land**, **Tom Sawyer Island**, the **Rainbow Caverns Mine Train**, and the **Skyway**. Walt Disney personally opened the attraction on June 21, 1956 with a ceremony at the Fantasyland Swiss Chalet. Cable and drive mechanisms had been purchased from ski lift manufacturer Von Roll Company of Berne, Switzerland. Disney's new cable tramway featured 42 spun metal gondolas made locally from a design by WED's Dick Stine. They departed every 12 seconds, and a trip in one direction lasted three and a half minutes. The stranded cable extended 1,200 feet between destinations and was initially supported by four cross-braced towers. Over the years, passage on the **Skyway** was sometimes one directional, sometimes round trip. The ride was refurbished for the Park's 1965 tencennial, when it received new four-seat square shaped buckets, designed by Bob Gurr. On November 10, 1994, after carrying at least 150 million high-level guests, the **Skyway** departed the Disneyland horizon.

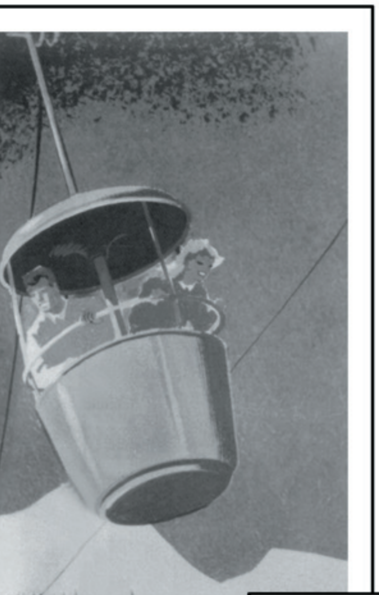


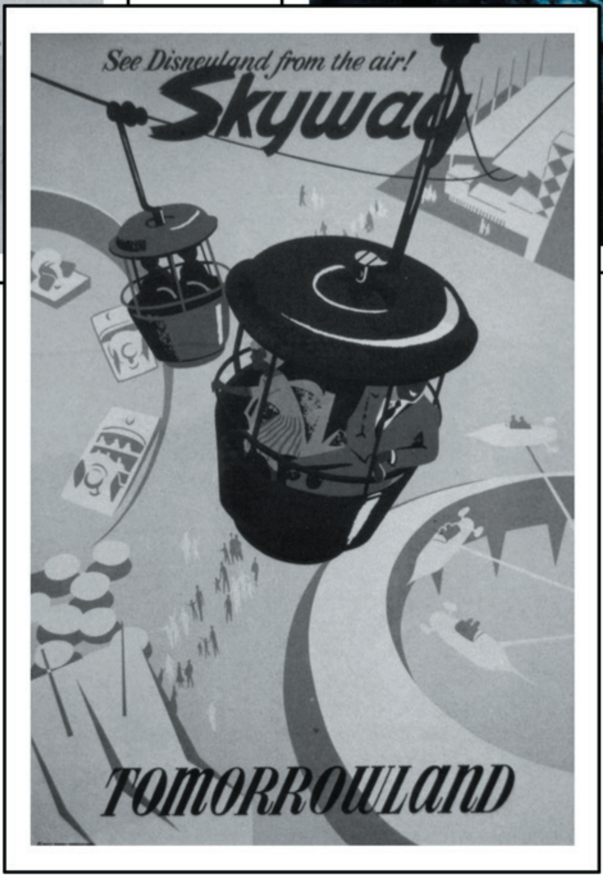


Walt and his guest (right) inaugurate the **Skyway** on its first day of operation. This 1956 shot was taken from the portal of the Swiss Chalet in Fantasyland.

Three first year images (left and below) of the Skyway attraction; 1) a 1957 Whitman tray puzzle depicting Donald and Mickey carried away by **Skyway** excitement, 2) unpublished, optional artwork for the **Skyway** ride poster from a Fantasyland perspective, and 3) the actual silk-screened poster once on display throughout the Park.

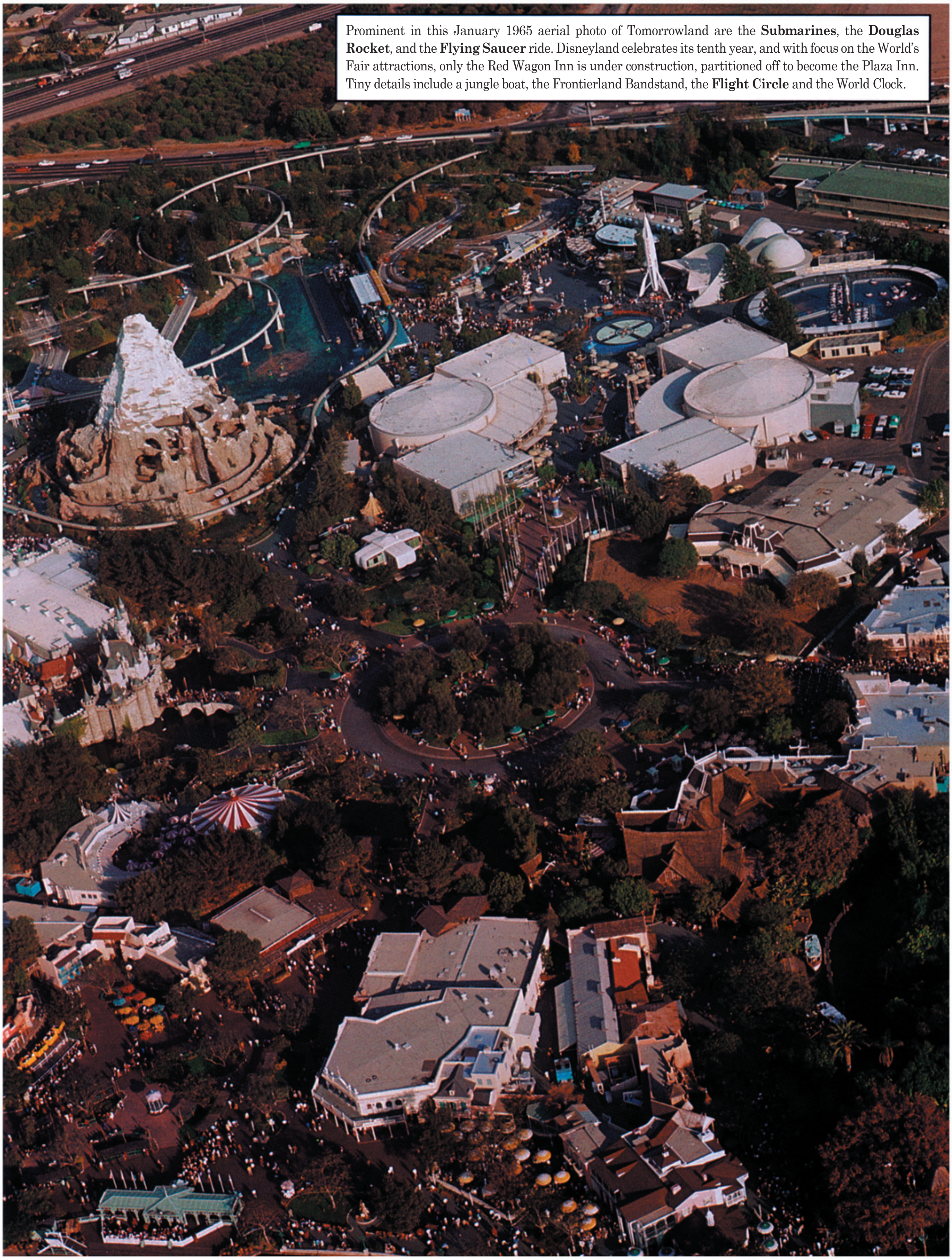





See Disneyland from the air!
Skyway
TOMORROWLAND

Only the **Skyway** provided an overhead perspective of **Sleeping Beauty Castle** with its dark ride structures, and the **Alice in Wonderland** caterpillar vehicles moving slowly down the giant vines. Overviews of **Storybook Land** are limited now to the hilly tracks of the **Casey Jr. Circus Train**. Rides like the **Teacups**, **Dumbo Flying Elephants** and the **Carrousel** can now be seen only by people walking past. It's true that the crystal clear water of the **Submarine** Lagoon, the busy **Autopia** highways and other Tomorrowland sights can still be seen from the **PeopleMover** and from the **Monorail's** overhead beamway. But we remember admiring the **Monorail** as it cruised around the **Matterhorn's** rocky slopes beneath us, from our seats way up in the sky ... on the **Skyway**.

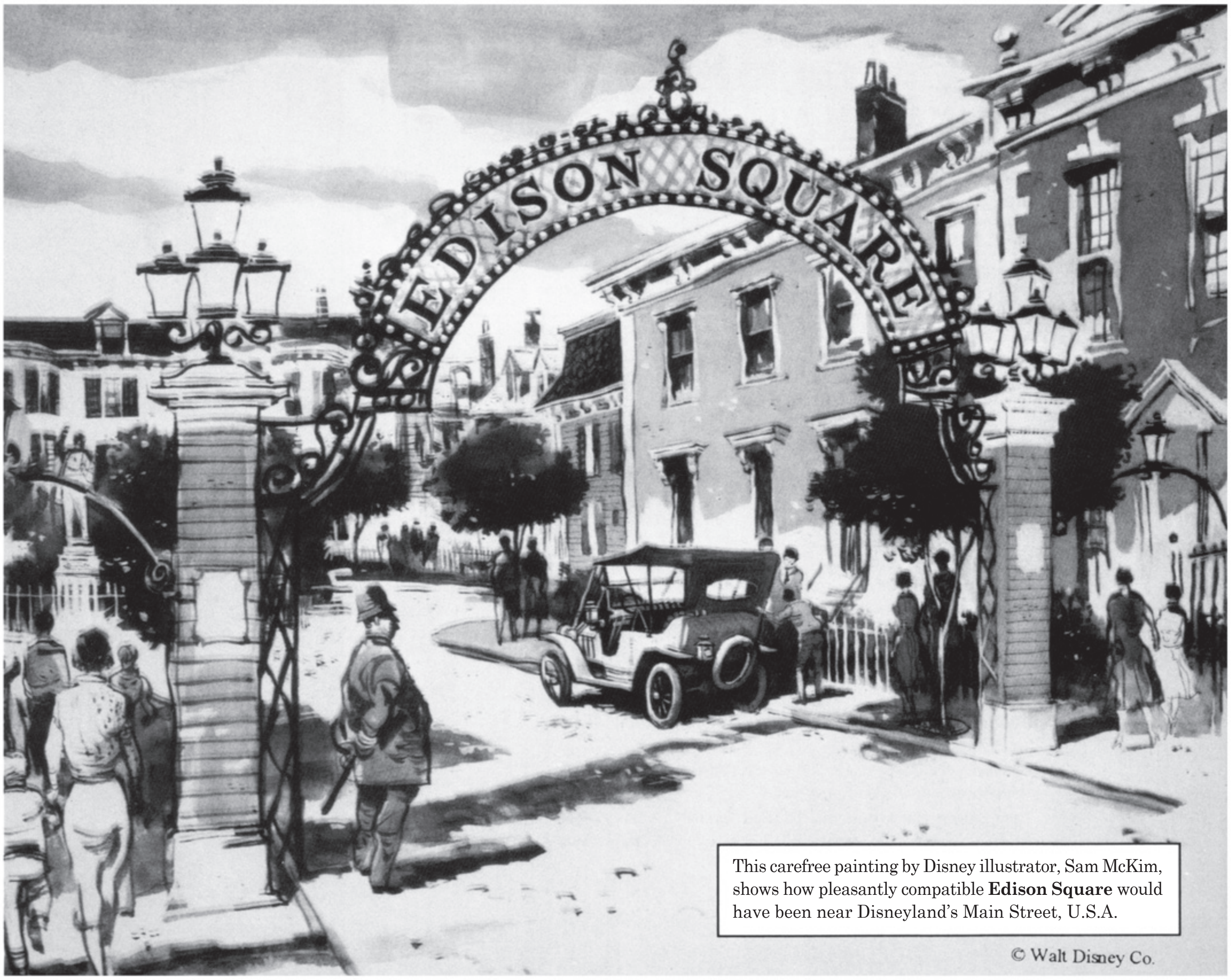
* * * WINGS OVER DISNEYLAND * * *



Prominent in this January 1965 aerial photo of Tomorrowland are the **Submarines**, the **Douglas Rocket**, and the **Flying Saucer** ride. Disneyland celebrates its tenth year, and with focus on the World's Fair attractions, only the Red Wagon Inn is under construction, partitioned off to become the Plaza Inn. Tiny details include a jungle boat, the Frontierland Bandstand, the **Flight Circle** and the World Clock.

DISNEYLAND'S
EDISON SQUARE

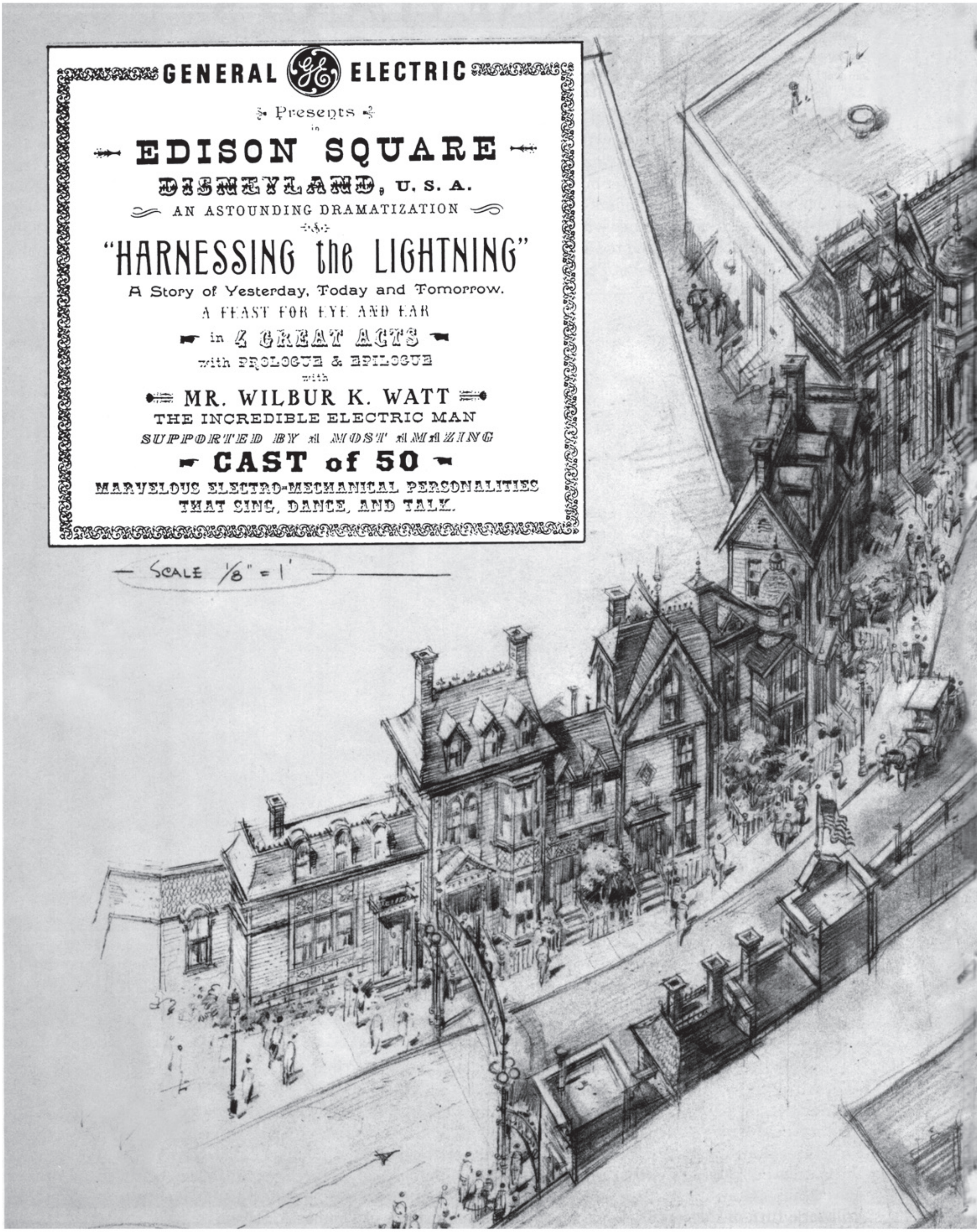
"**Edison Square** in Disneyland will dramatically present the story of the way in which one invention by Thomas A. Edison has influenced the growth and development of America ... **Edison Square** is the story of that era: the birth, growth, development and future of electricity and General Electric products." These words, written in 1958 to introduce a proposed, but never built Disneyland themed area, also describe a long-lived and favorite attraction that has entertained generations of Disney fans. Many of the ideas initiated for the **Edison Square** concept were shaped, improved and combined with new technologies to become a major exhibit at the New York World's Fair. From New York it was moved to Disneyland, then to Walt Disney World where it continues to entertain today ... as Walt Disney's **Carousel of Progress**.



This carefree painting by Disney illustrator, Sam McKim, shows how pleasantly compatible **Edison Square** would have been near Disneyland's Main Street, U.S.A.

© Walt Disney Co.

As originally defined by Disney planners ... and as some of us knew from our souvenir maps of Disneyland ... the anticipated future attraction **Edison Square** would have been a kind of residential extension, accessible from Main Street. Its exteriors would have been a composite of the residential districts of major American cities at the turn of the century, with a brick paved street, electrical "horseless carriages," and "brand new" electric street lights. Structures along the street would have included the red brick houses of Philadelphia, New York's brownstones, the wooden edifices of San Francisco and Chicago and the colonial brick of Boston. Relaxed Disneyland visitors aboard Main Street's carriages and surreys, would have been diverted into **Edison Square** to view its iron grillwork, turn-of-the-century landscaping and life-size statue of Thomas A. Edison.



GENERAL ELECTRIC

Presents
in

EDISON SQUARE

DISNEYLAND, U. S. A.

AN ASTOUNDING DRAMATIZATION

"HARNESSING the LIGHTNING"

A Story of Yesterday, Today and Tomorrow.

A FEAST FOR EYE AND EAR

in 4 GREAT ACTS

with PROLOGUE & EPILOGUE

with

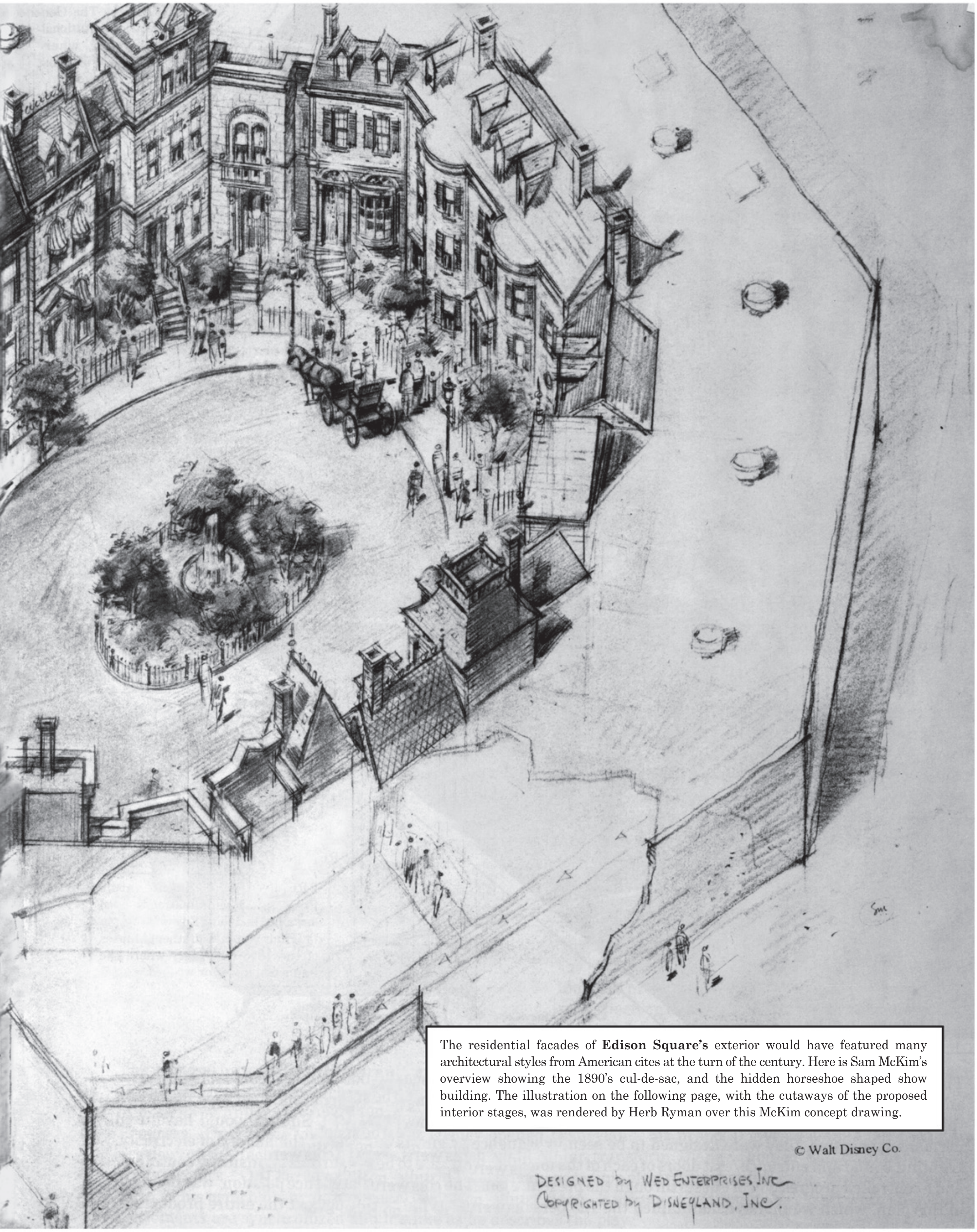
MR. WILBUR K. WATT

THE INCREDIBLE ELECTRIC MAN

SUPPORTED BY A MOST AMAZING

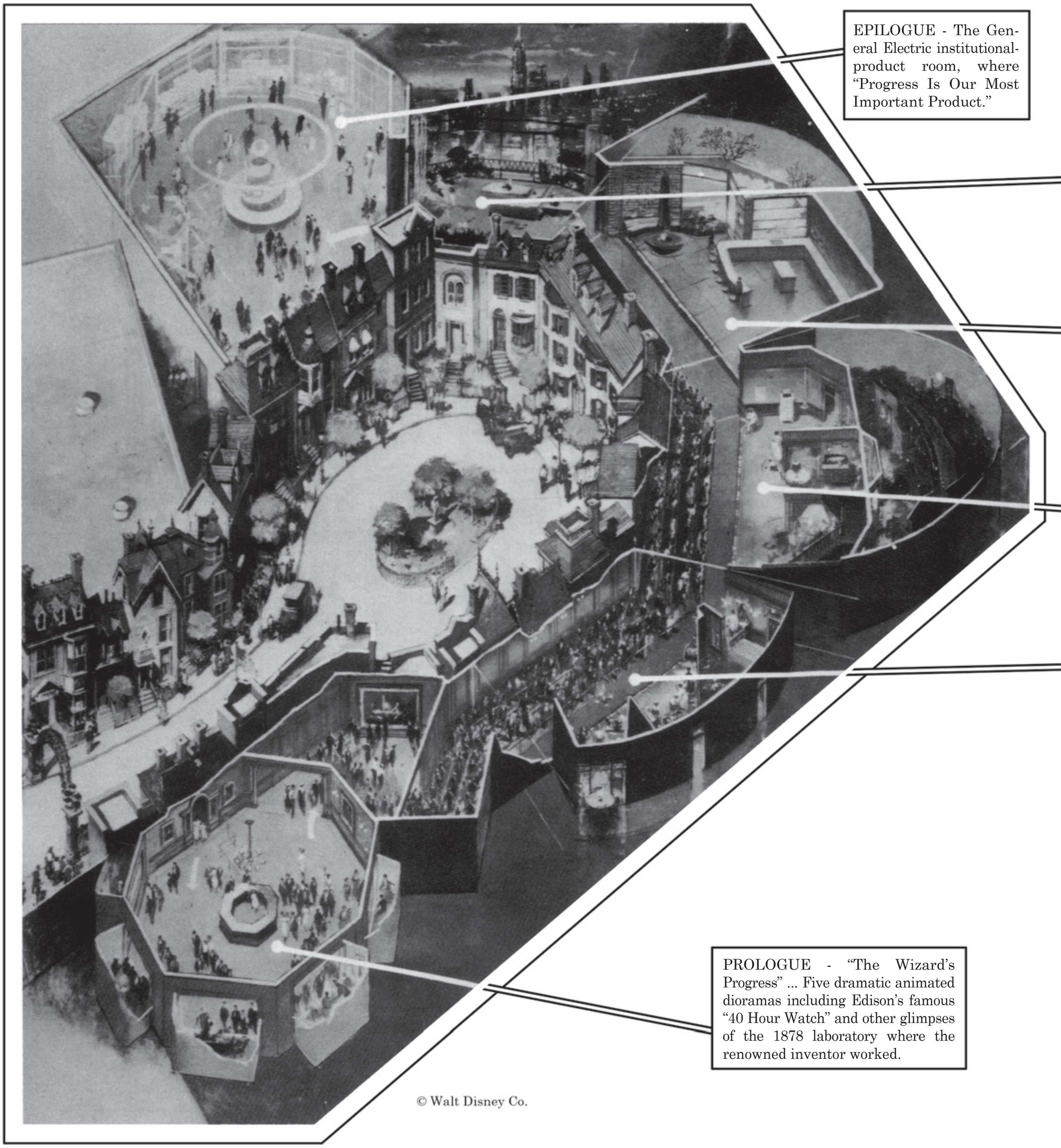
CAST of 50

MARVELOUS ELECTRO-MECHANICAL PERSONALITIES
THAT SING, DANCE, AND TALK.


DESIGNED by WED ENTERPRISES INC
COPYRIGHTED by DISNEYLAND, INC.

The residential facades of **Edison Square's** exterior would have featured many architectural styles from American cites at the turn of the century. Here is Sam McKim's overview showing the 1890's cul-de-sac, and the hidden horseshoe shaped show building. The illustration on the following page, with the cutaways of the proposed interior stages, was rendered by Herb Ryman over this McKim concept drawing.

© Walt Disney Co.



EPILOGUE - The General Electric institutional-product room, where "Progress Is Our Most Important Product."

PROLOGUE - "The Wizard's Progress" ... Five dramatic animated dioramas including Edison's famous "40 Hour Watch" and other glimpses of the 1878 laboratory where the renowned inventor worked.

© Walt Disney Co.

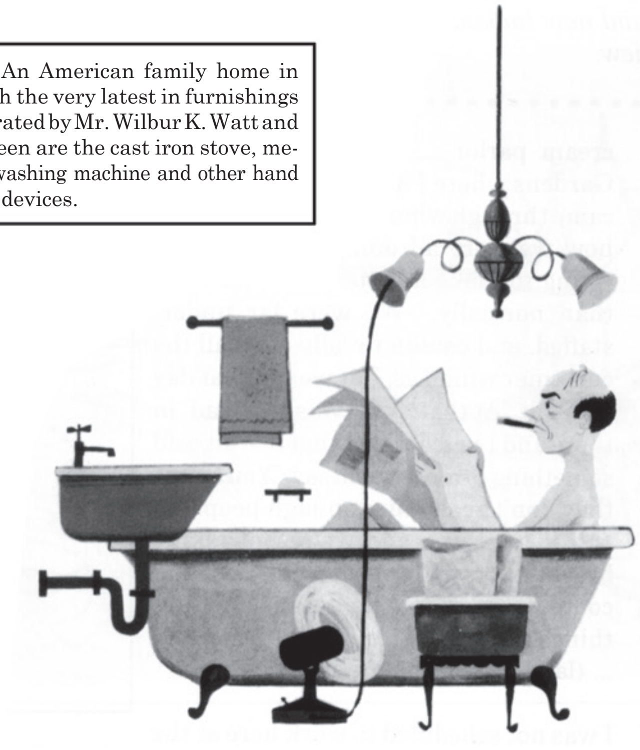
This placid circular setting would have served as the quiet exterior to over 40,000 square feet of lobby, theatres and General Electric products. Even in 1958, subject matter and audience control concepts had been developed that would serve for decades in later versions of the attraction. Although **Edison Square** would have used permanent theatres, they were designed to be seen in sequence as guests discovered the history of electricity. Lighting, sound and entrance/exit doors of each of the four theatres were to be synchronized, insuring continuity and a controlled progression of guests through the presentation. The concept of "audience position" was included in this plan, which would have maintained the 125 person groupings intact throughout the entire production.

ACT 4 - Electronic Island in the Sky in 19?8 - Stars above and stars below, in a New York City of the future. Spaceships landing on Venus are an everyday event to this family ... they have an interplanetary television receiver on their wall.

ACT 3 - Living Better Electrically in 1958 - Mom and Dad enjoy modern comforts like climate controlled radiant heat, television, "hot food from a cold oven" and a "poached egg in 20 seconds."

ACT 2 - A post-war family in 1918, with Mr. Watt describing the early days of electricity. Electric lighting and many new appliances are seen, including the electric iron, water heater and electric fans.

ACT 1 - An American family home in 1898, with the very latest in furnishings demonstrated by Mr. Wilbur K. Watt and family. Seen are the cast iron stove, mechanical washing machine and other hand operated devices.



Once these groupings were established in the pre-entry area, an automated movement of the guests between continuous railings and through automatic doors would last a total of 15 minutes, as the audience units moved past four stage productions and into the G.E. product area.

Edison Square's General Electric Theatre was to feature stage presentations defined in four acts. The audience would first experience a prologue in the lobby called "The Wizard's Progress." Five full-dimensional dioramas would have depicted dramatic moments in the life of Thomas Edison, using specialized lighting and animated effects. The climactic scene would have been known as the "40 Hour Watch" with Edison and his associates finally achieving their goal in 1879, as the first incandescent lamp burned for 40 consecutive hours. Special Disney themed music, lighting and voice recordings would have then encouraged visitors to enter the first theatre where the stage presentations would begin.

Many elements of the proposed **Edison Square** would go on to be part of the **Carousel of Progress**. A character seated in a rocking chair is called Wilbur K. Watt in Act 1, but becomes "Dad" by Act 3. Cousin Orville is not named in this first version, but he is shown in his bathtub, cooling off with an electric fan. Most of these first electric product descriptions like the "wash day marvel," the new icebox, the many products plugged into a jungle of wires ... all are familiar because they appeared in later **Carousels**. As each sequence in **Edison Square** concluded, special theme music was to increase in tempo and the audience would progress into the next act.

Certain ideas were unique to **Edison Square**. The strong visualizations of Thomas Edison and his inventions would not be a part of the later **Carousel of Progress**. **Edison Square's** final act, to have been a glimpse of the far future (referred to as 19?8...) was to have shown us residential life in an "island in the sky." Predicted products would have included "space scanners" and "sky views," "self-propelled serving carts" and "protein measurements" while space ships raced across the nighttime sky. Some of the more practical devices, like the "programmer controlled kitchen" may have already been on display in Disneyland's **Monsanto House of the Future**.

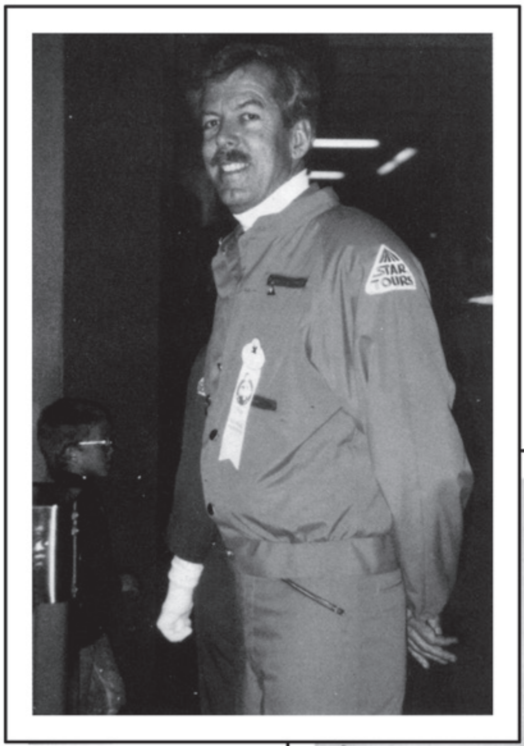
The proposal for an **Edison Square** attraction demonstrates how Walt Disney and his team made use of Disneyland as a laboratory for ideas which would appear elsewhere as Disney entertainment expanded. It also shows the years of design, planning and preparation invested by Disney and Imagineering in attractions like the **Carousel of Progress**. Only three years after Walt Disney opened Disneyland, his proposal gives a simple but fascinating preview of the technological innovation which would later transform Disney themed entertainment, Audio-Animatronics, "Our narrator, Mr. Wilbur K. Watt, is an incredible electro-mechanical man. As he rocks back and forth in his armchair, he describes the scene we see on stage. It is almost as though Mr. Watt were alive, for his movements are synchronized and life-like as he describes the play."

MAGIC KINGDOMS THEN AND NOW ...

An Interview With TONY BAXTER

Tony Baxter is now Senior Vice President of Creative Development for Walt Disney Imagineering. He began his Disney career in 1965, as a sweeper at Disneyland. During his five years as a cast member, he worked as an ice cream scooper, then ride operator while pursuing his degree in theatre design. He moved from Disneyland to Imagineering in 1970, and by 1973 he suggested the concept, and helped design Big Thunder Mountain Railroad in Frontierland. Since then he has served as Chief Designer, Show Producer and all around lmagineer for Disneyland's New Fantasyland, for Star Tours, Splash Mountain, for EPCOT's Journey Into Imagination pavilion, and Euro Disneyland in France.

Over the years, senior Imagineer and ride designer Tony Baxter has guided and influenced new attractions (and the themed areas where they are found) within all the Disney Parks. Few in his occupation have had as much impact on today's theme park entertainment, but within the Disneyana hobby, we know Tony Baxter for additional reasons. He has been a supporter of Disney fandom at the Disneyana gatherings, is a personal collector of vintage Disney and Disneyland material, and is as nostalgic about Walt Disney and the Disney past as the rest of us. As both a student of Disney history and an Imagineer looking to the Disney future, Tony has found creative ways to reconcile these seemingly contrasting philosophies. Tony met with us at the Disneyland Gallery in January of 1995, and shared his thoughts about this, about the brand new Indiana Jones attraction and much more, in the following interview.



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THE "E" TICKET: We know you're a "Disney kid," Tony shall we start with that as a background?

TONY BAXTER: I grew up in Orange County, in the shadows of Disneyland, and I would often con my Mom into thinking I was going to play miniature golf, but I would come here to Disneyland instead. The difference in price was about fifty cents for golf and $1.75 for a book of ten tickets. If I could talk her into a couple of rounds of golf, and a hamburger, I could "up the ante" and come out here for the day. I'd be excited about whatever was new at the time. The **Matterhorn** project in 1959, with the new **Submarine** ride and everything was a big thing in my memory. I remember standing in line for the **Submarine** and dreaming about the photos and artwork I'd seen in the Los Angeles Times. I remember being terrified while in line for that first trip down the **Matterhorn**, visualizing the bobsleds as coffins on wheels, taking people to their deaths (laughter). Later I got a job here at the Park and spent five years as a ride operator, and an ice cream scooper, and everything else.

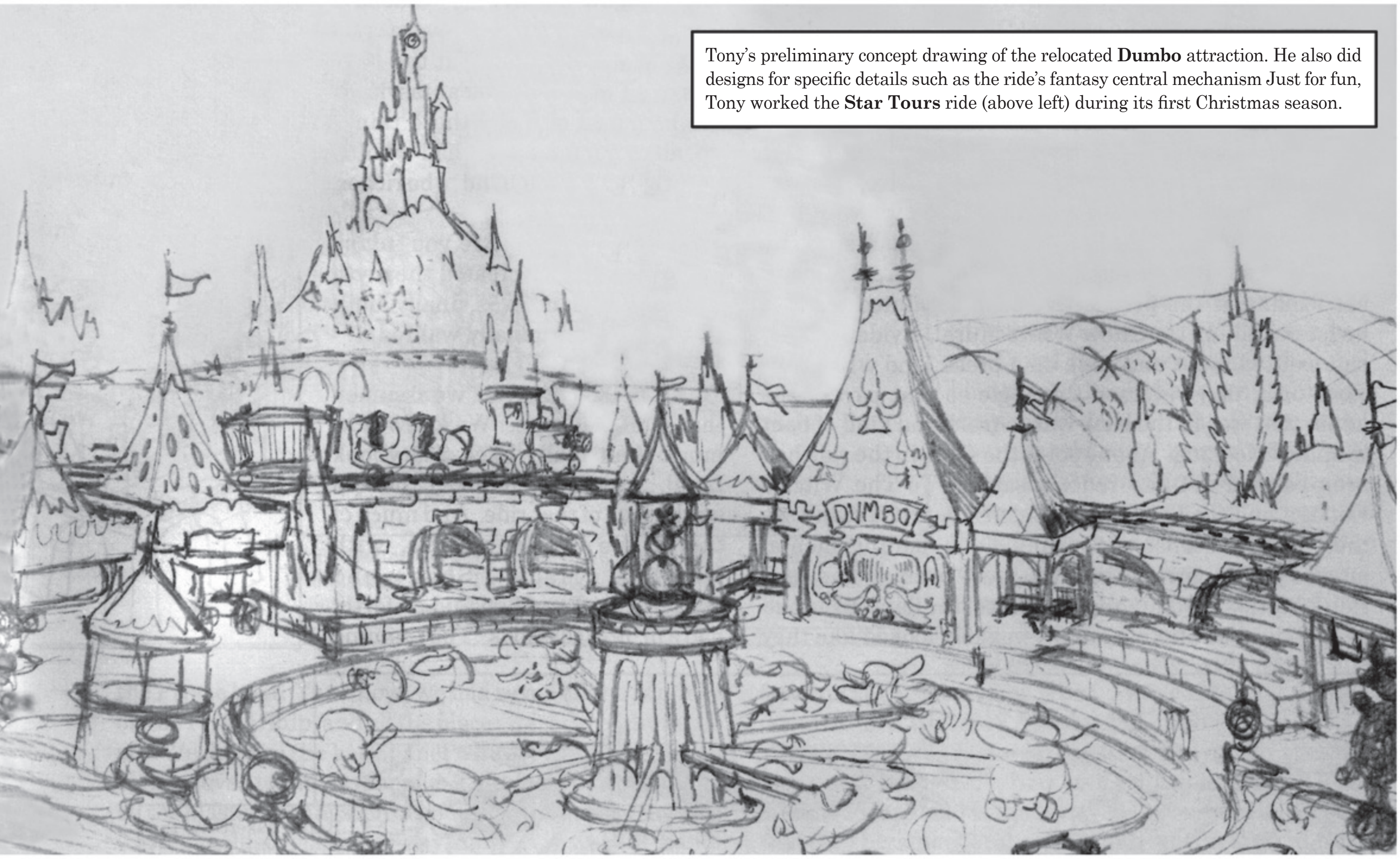
THE "E" TICKET: Did you see Walt Disney while you worked here?

TONY BAXTER: Oh yeah, all the time. And that was interesting, because you'd think that a man with so much on his mind would not have been concerned with an ice cream parlor ... the Carnation Plaza Gardens where I was working ... but he came through when I was in there to see how we were all doing. We were all trying to make a better show for Walt than normally. We were far understaffed, and couldn't really open all the customer windows, but we did that day for Walt. At that time I was the "lead" in there and I had decided that if Walt said something to me, I would say, "You know, they don't really hire enough people to run it this way, and we're not taking lunches or anything. Well, Walt did come around and he said, "How are things going here?" and I said, "Just fine ... (laughter) ... just fine!"

I was not scheduled to work here at the Park the weekday that Walt Disney died. I only worked weekends then, because I was in school, and a friend of mine at Disneyland called me and said that Walt was gone. I remember feeling the impossibility of that. I got in my car and drove all the way here, listening to the radio for news and there was none. I got out of my car in the employee lot and there was still no indication of anything. Then, while I looked toward Main Street, I saw the flag go down from outside in the parking lot and I just thought, "Oh my God..." The next thing I did was go in the office, and they gave me my weekly paycheck, and they handed me my One Year pin. I had been working at home on a portfolio to show WED. It had to do with an idea for a **Mary Poppins** attraction for Disneyland, and now I had my One Year pin and I suddenly felt that everything I was doing was rather pointless because none of this would go on, without Walt Disney. I remember thinking I'd have to change my career and go into teaching or something, and I didn't get that portfolio out again until the following semester.

Later, after five years here as a ride operator, I got what I considered to be a dream job at WED. My thought was, "My God, I'm going to get to work with geniuses!" And they truly were. But I began to realize that the second generation Imagineers had an advantage ... we had the opportunity to be kids here at the Park, we knew what it was like to be amazed by it, and now we're able to bring some of that to the forefront in our work. The original Imagineers were following through on what they assumed the public would like, and not so much what they themselves would like as "adult children."

This kind of thing really became clear to me, for example, when I was working with Claude Coats on Walt Disney World's **Snow White** ride, in 1970. He was describing to me the nightmare of a scene that he did for the *Snow White* feature film, with the Witch leaving her castle and going through all of these reeds and bulrushes. Just when they were about to film the scene, he spilled a big bottle of India ink ... all of this black paint went all across the reeds on the background painting for the scene. Claude and the others spent the entire evening pasting this bush on top of the background to hide the ink spill, because it had to go to camera the next day. It suddenly dawned on me that Claude had never seen that sequence, ever, like the rest of us because every time it came on screen he thought, "Oh my God, there's the bush and I can tell it's been pasted on!" Now to me, it's a very haunting scene, with this vindictive woman leaving the castle with the intent of putting Snow White out of the competition. Since I was a kid, it had always been magnificent scenery to me. It had never been a piece of paper with an ink spill on it, with a cut-out bush trying to hide it.



Tony's preliminary concept drawing of the relocated **Dumbo** attraction. He also did designs for specific details such as the ride's fantasy central mechanism Just for fun, Tony worked the **Star Tours** ride (above left) during its first Christmas season.

As second generation people, we were affected by our experiences at Disneyland and by growing up with Disney entertainment. The people who created the **Matterhorn** and all the first-string Disney attractions never had those experiences because there were no Disneylands before that. They had to come to the table and go through the motions with Walt, who I think did have that child-like perspective. He knew what it would be like to be entertained by what they were planning, as well as the business of making it happen. This was a rare thing that Walt evidently had. Most of the people who were there when Walt died were terrific visualizers of his ideas, but when left with trying to conceptualize a movie or a ride after he was gone, they had problems because they were so used to having that role filled. No one had dared to attempt that role, because Walt rarely let that happen. Harriet Burns and Fred Joerger described an example of this to me once. When Walt came back from filming *The Third Man On The Mountain*, he told them that he was going to build a **Matterhorn Mountain** at the end of Main Street. To them, this was so incongruous, and fit so little into the scheme of what Disneyland was about at that time, that they couldn't believe it. But, of course, the team made Walt's concept happen. Once in a while, someone like Harper Goff would bring him an idea like *20,000 Leagues Under The Sea*, but those occasions were few and far between.

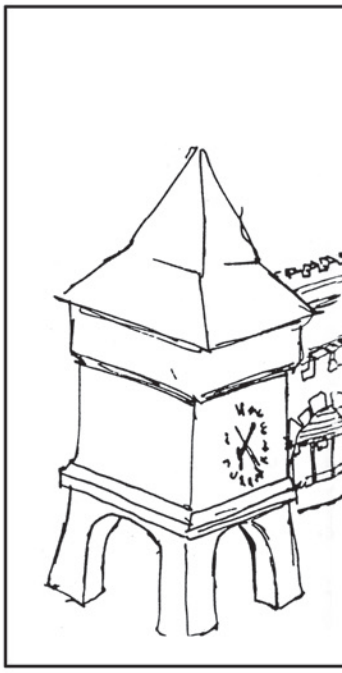
THE "E" TICKET: You've been involved in modernizing or removing some of the original Disneyland attractions. How did you feel about that?

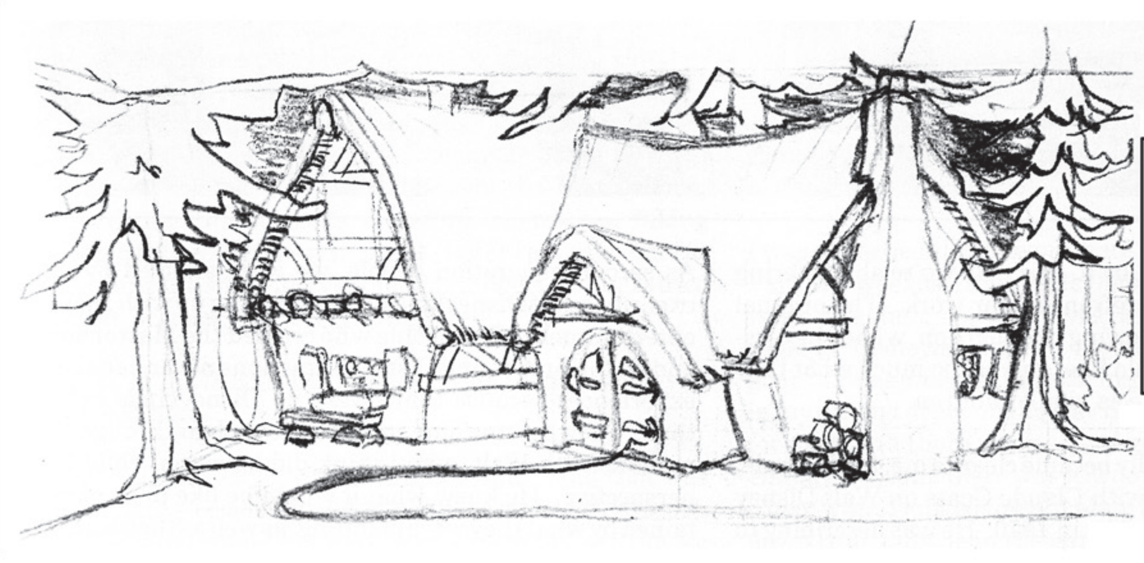
TONY BAXTER: The most difficult one for me was Fantasyland, in 1983. We knew that we had a product in there that was held together with "bailing wire and spit." I mean, the **Snow White** ride had mops for wigs and carved little dummies that had been painted so many times they didn't even resemble the characters. I remember looking at the perspective on the painted Dwarf's house outside on the **Snow White** mural. Evidently they had painted it out and gone on a break, and when they came back they reversed the angle so that part of the house that was in the back was in front and kind of bent in and odd looking. At one point the signs in the ride had been painted out and redone, saying "To The Witch's Cottage" and "To The Dwarf's Castle." And you didn't see these things because in your mind you had this mental picture you've carried since you were twelve. The dark ride facades were falling apart. A lot of the flats inside had been redone so often they only vaguely looked like they had something to do with **Alice In Wonderland** and the other dark ride stories. We knew we had to do something. We wanted to bring some of the effects more in style with the fibre-optics and other things we have now, rather than just black light and polka dot stars on the wall.

The hardest thing for me was not the designing of a new Fantasyland, but being there the day that they tore down the original. We came in after the bulldozers were gone that day, and I remember looking at the **Fantasyland Theatre** and the **Snow White** building. The mural had been ripped off in shreds, and there were pieces of the "frightening trees" from inside laying on the ground. The **Theatre's** two big Mickey signs were laying there, and the strings of twinkle lights were down on the ground ... they had fallen, too. We were standing around about five in the evening, and all of a sudden the relays flipped (which turned on all the lights) and this strand of lights hanging down from the **Theatre** facade came on! And I just thought, "Oh my God, what have we done?" We knew it was too late to stop, we were committed, and if anything at the Park was pure "Walt" it was Fantasyland. We had kind of made those things up, all about how Walt had wanted the original Fantasyland to be richer.

THE "E" TICKET: Are you saying that Imagineering created the myth that Fantasyland was finally built the way Walt originally wanted it?

TONY BAXTER: Well, we assumed that stuff was true. We knew how much Walt really liked **Storybook Land** ... we knew he liked the "old world" look of that ride. And much of the **Castle** courtyard area, with Merlyn's Magic Shop and Tinkerbell's Toy Shop and so forth, had a little of that look. The theming





Baxter's sketch for the three dimensional Cottage of the Seven Dwarfs in the current **Snow White** dark ride's loading area. The chimney was designed around a pillar supporting the ceiling.

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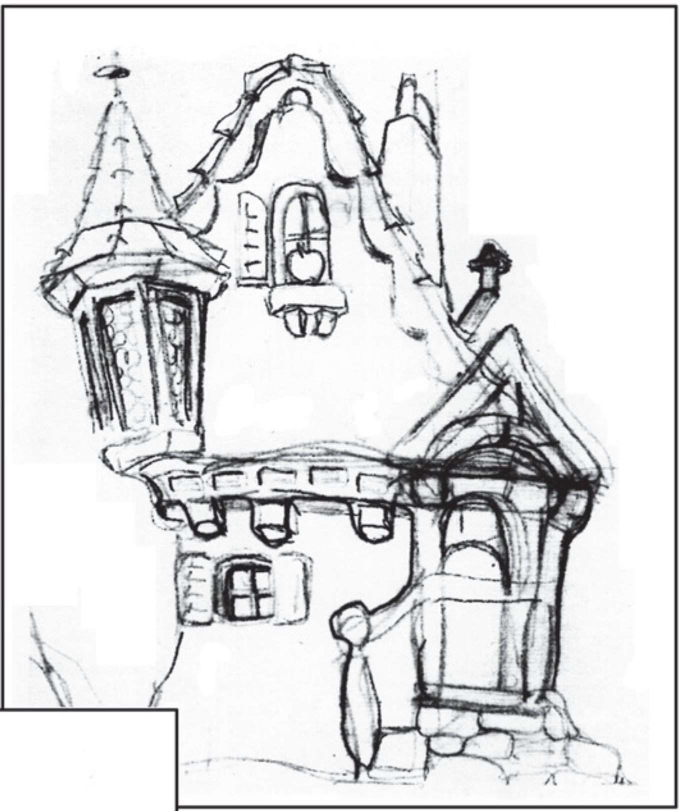
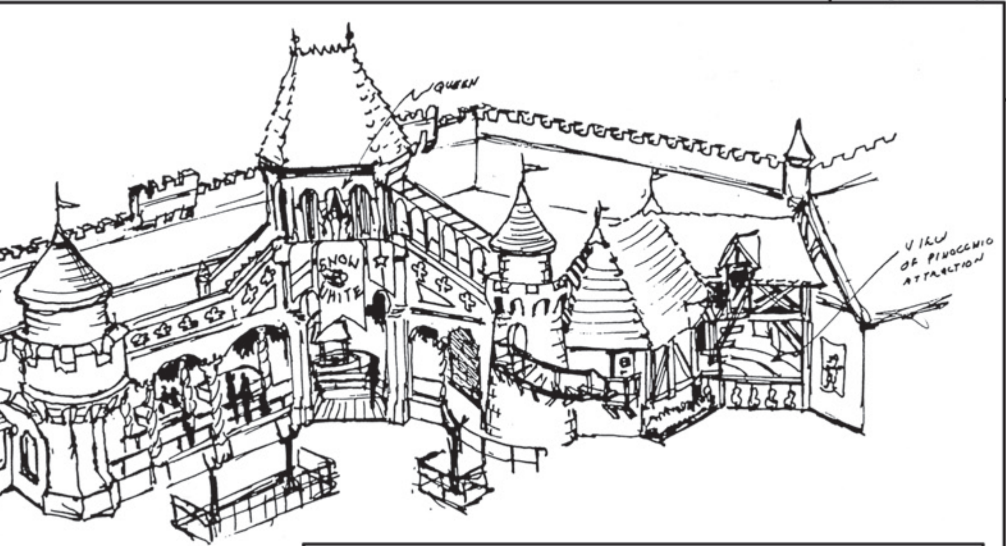
was implied in the earliest drawings, and we decided that if they could have afforded more of that, they would have done it. It is true that there was very little money back when they first built Fantasyland. They were forced to make the early facades out of masonite. That material looked okay then because of the paint coating that was on it, but if you looked at it closely later, it was buckling and nearly gone. We did feel better re-doing Fantasyland by keeping thoughts like those in the back of our minds.



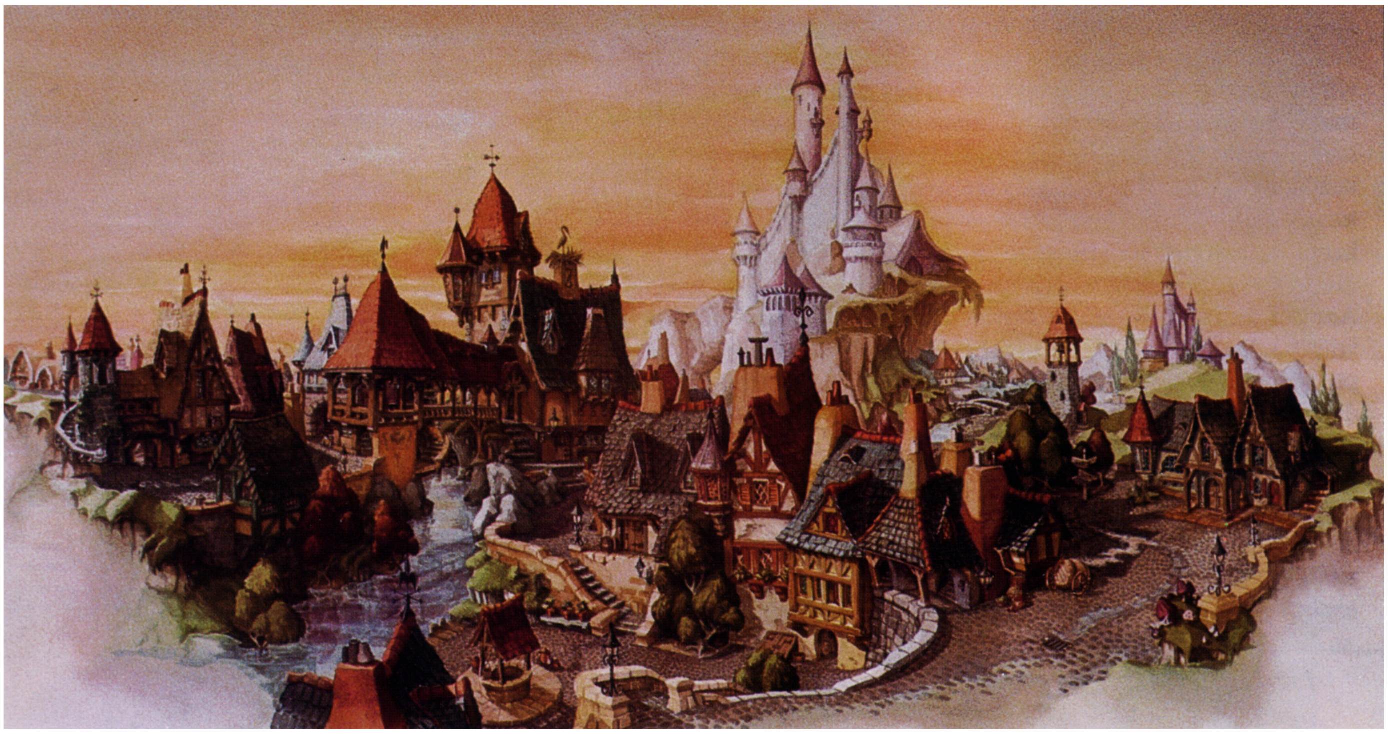


Tony Baxter worked with Ken Anderson and others on the New Fantasyland area. This concept locates the Wicked Queen in the window of the new **Snow White** facade ... an idea first used in Florida.

Another thing that helped us was having Ken Anderson with us as an advisor during all of the New Fantasyland project. When we were all trying to do something different from each other, Ken helped us and he'd soothe everybody down. He was a very calming factor. And because of his senior status, none of us would say, "Well, he doesn't know..." He was with us from the beginning, and we became confident that we were doing some really neat things for Fantasyland. I think that helped a lot, especially with the hardest part of the project for me ... the **Pirate boat**. You know, we had saved all the carvings on the **Pirate Ship**, and all the pieces were carefully taken off. We did lose the back panel while it was on the truck being moved to the warehouse. The truck hit a bump and all the plaster castings fell off, because the back of the ship wasn't molded plastic or anything ... it was all hand-carved plaster work. It was evidently done in place, and we had no idea it was constructed so delicately. And I would have left Skull Rock where it was, in the area next to **Dumbo**, had I known that it wasn't going to go back into Disneyland at all. We had severed it thinking we were going to put it in the area around the corner. Some of the original rockwork is still there, and the seam where we cut it is some of the ugliest rockwork I've ever done (laughter). I cringe every time I look at it because we shouldn't do anything that isn't special, and that rock isn't special. We had planned to re-install the **Pirate Ship** just past the exit from **Storybook Land**. We had done the design to bring the boat over there and put Skull Rock Cove back there, too. It would have worked out so that the end of the **Storybook Land** ride would have had the **Canal Boats** coming out from behind the Skull and then moving through the area in front of the **Pirate Ship**. There would have been a multi-level viewing platform planned where an audience could watch a pirate show we thought we could stage across the water. There would have been a rocky area where you could eat and watch the show, and the **Canal Boats** would be coming past and a crocodile would surface in the lagoon ... but when New Fantasyland came down to the wire, we had budget problems, **Alice In Wonderland** was deferred for a year, and the **Pirate Ship** idea sank. The positive part of the story about Skull Rock and the **Pirate boat** is that I stayed so obsessed with them that they became a focal point for Adventureland, at Euro Disneyland. And all the details from the old **Pirate Ship** ... all the lanterns and rigging and so forth in the first boat, are in the new boat in Euro Disneyland. So we kept them somewhere in the Disney system, anyway.

THE "E" TICKET: It sounds like you had authority over most of the New Fantasyland project.

TONY BAXTER: I was responsible for figuring out what we were going to do, and how we would accomplish it mechanically. I enjoyed the task of taking existing rides



and further perfecting them. There was a satisfaction knowing that people were going to be in the rides 25% longer than before. Even if we redid the rides with only the same quality, guests were getting more than ever, and that became a mitigating thing for me as I went in to alter those four original dark rides. The **Pinocchio** ride was brand new, obviously, so none of this mattered with that one. With **Peter Pan**, we swung the front of the building out to where the old hat shop used to be. That's where the pirate ship scene is now, and nobody even notices that. The Hat Shop space itself is now the new scene in **Mr. Toad**, with the Town Square, the fountain, and the train gag. Some of the relationships within these rides are very complicated. For instance, when you go into the courtroom scene in **Mr. Toad's Wild Ride**, where the Judge says, "Guilty!" you're actually under the Tolgy Wood within the **Alice** ride. That's right on top of you at that point, and the column that holds up the **Alice** track is right there at the end of the turn in **Mr. Toad**. I didn't think we'd be able to make it fit height-wise, for awhile.

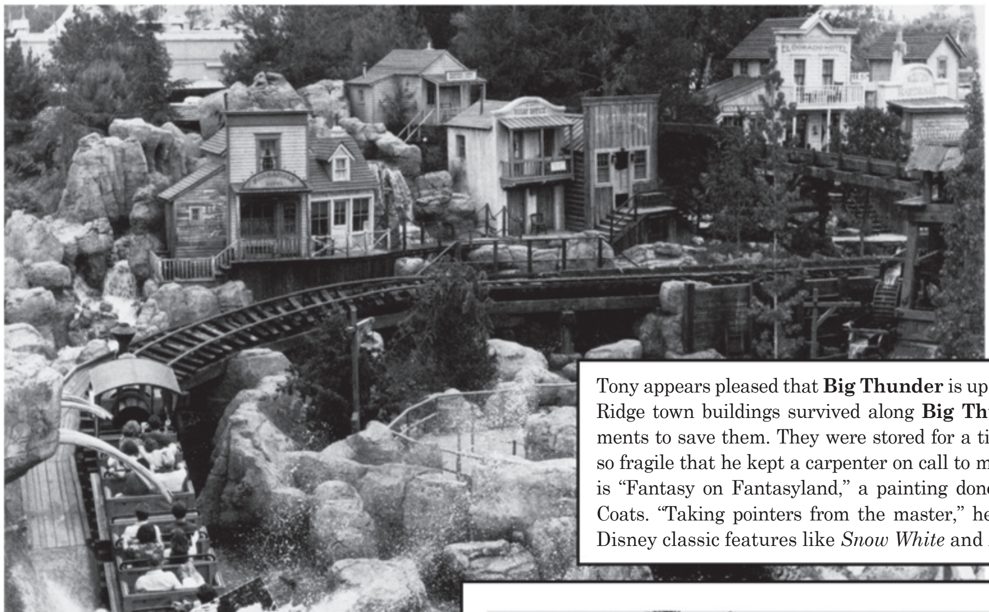
With the **Snow White** ride, we were able to add a room on the back which houses part of the diamond mine, and the approach to the Queen's castle. In **Snow White** now, you go through the cottage and then you move into the Dwarfs' mine, then you turn and you come forward towards the Witch's castle, then on to the transformation scene. You continue over to the corner with the Witch's cauldron, and that's exactly where the Witch was before ... and then around and through the "frightening forest." The thing is, we ran out of space and we had no choice but to put up a sign that said, "And they lived happily ever after..." But we had wanted to include a scene with the Prince on his horse and all of that. When we went to Europe, we took this same design but we added a room where you see the castle in the distance. Your car turns and you see the Dwarfs going up the bridge, and Snow White is above you on the bridge, with the Prince on his horse, and it's quite a final scene. For **Alice In Wonderland**, we made some changes to the front of the ride. I think it was always one of the better dark rides, even in its old format, but it wasn't appealing to the guys. It was very embarrassing to sit in the caterpillars, but by rerouting the cars, putting that tree in there, and by bringing the **Tea Cups** closer in, we changed the area into this whole "Alice place" and increased the general appeal. Things like that can be very important.

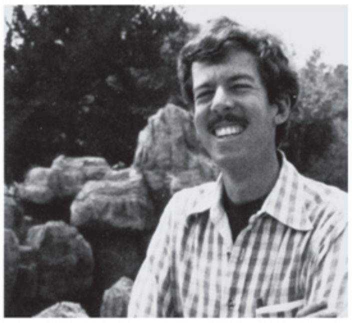
THE "E" TICKET: The New Fantasyland area succeeded from the first day. We never doubted that it's what they would have built in 1955.

TONY BAXTER: With all the work we did on the dark ride exteriors, do you know which detail the guests notice the most? It's the **Sword In The Stone**, by the **Carrousel**, and that's probably the cheapest and easiest thing we put in there. That was just an afterthought, as a way of giving some theming integrity to **King Arthur's Carrousel**. Everybody looks at it, photographs it, stands around it with their kids ... and they're right in this courtyard surrounded by some of the most wonderful themed detailing we've ever done. Another detail we did was the dungeon laboratory scene, and the other queue line stuff, in order to make the entrance area of **Snow White** more claustrophobic. We knew from Florida that we needed a way to discourage people with little kids who get scared, before they get on the ride. Now we never get complaints about the **Snow White** ride being too frightening, because those people are weeded out by the scary pre-show area. There's more psychology than you might expect in some of the planning of these rides. The opening and closing scenes in the dark rides are incandescent light instead of black light, for instance. We felt that lighting them that way would segue more effectively from the real world into the fantasy world. When you enter the **Snow White** ride, for instance, you're in the Dwarfs' cottage and it's all warm lighting and it doesn't change into black light until you leave the comfort of the cottage and go out in the more scary, evil environments of the forest. This is true in **Pinocchio** going from the happy puppet show opening to the darker Stromboli scene, through the scary Pleasure Island and all that, and then back to the warm ending in Gepetto's Toy Shoppe. We used black light as kind of an emotional cross-over.

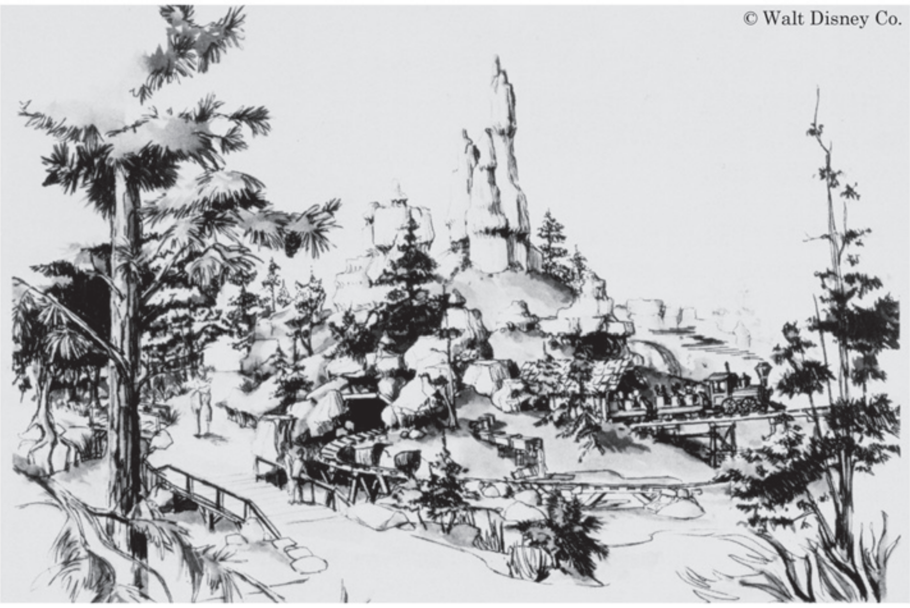
THE "E" TICKET: With Fantasyland, you modernized and improved an existing area. What about with **Big Thunder Railroad**, where you replaced an early Frontierland ride with something different?

TONY BAXTER: In that case, we were reacting to the numbers at the time. If you want to look at it coldly, the number of guests that went on the **Nature's Wonderland Mine Train** at that time, when compared to its capacity, had reached an unacceptable low. It works a lot like a Broadway show, where we just can't operate an attraction at such a low utilization ... and that was back when we still used ticket books! There are people at the Park and elsewhere who simply can't evaluate a ride based on its nostalgic appeal. They have to look at the charts showing this year's ridership against last year's, which they assess against the ride's capacity. The **Pack Mules** had already been shut down and it had become one of these "withdrawn areas," where some activities in the area were already dead. That sets in motion an automatic withdrawal by the public because the area feels kind of weird and creepy because nothing is going on. Parts of Tomorrowland are beginning to seem like that. We were having that problem, in **Nature's Wonderland**, where there was that rejection.





Tony appears pleased that **Big Thunder** is up and running. Some of the **Mine Train's** Rainbow Ridge town buildings survived along **Big Thunder's** main line because Tony made arrangements to save them. They were stored for a time near the **Skyway's** Swiss Chalet. They were so fragile that he kept a carpenter on call to make immediate repairs during their move. At left is "Fantasy on Fantasyland," a painting done in 1971 while Tony was working with Claude Coats. "Taking pointers from the master," he included familiar miniatures from some of the Disney classic features like *Snow White* and *Pinocchio*. Below is his sketch of **Big Thunder**.



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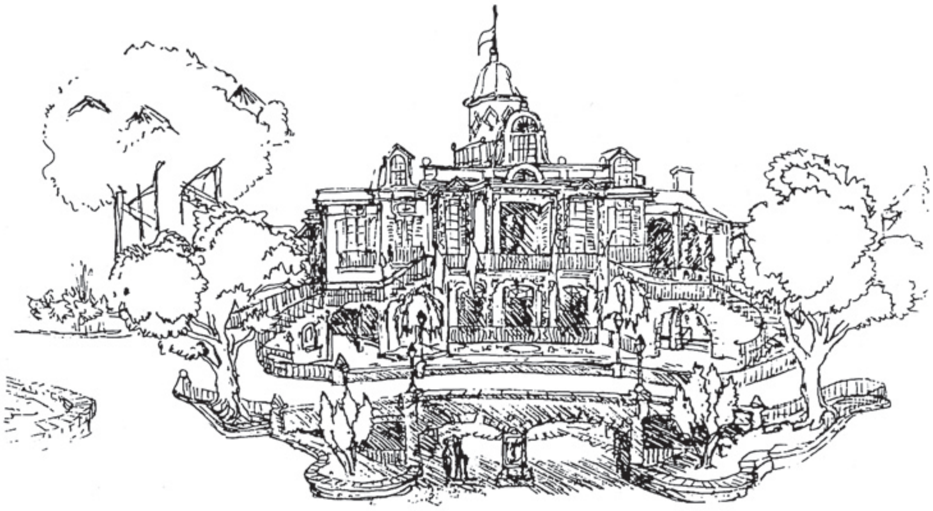
The **Mine Train** was the best ride in Disneyland to work. I ran that ride for about a month when I worked here, but it had stopped being one of the Park's premier attractions. The pacing was very slow, and this was during a growing awareness that Disneyland had to realign itself with the audience. We thought of improving and adding more animation ... trying to regenerate the ride that way ... but the problem was that this was the late 70's and Disneyland was being hit for the first time by other competing parks with their thrill rides. At the time that **Big Thunder Mountain** was designed, we had only the **Matterhorn Bobsleds**. **Space Mountain** opened during **Big Thunder's** design process. The trilogy of those three mountains was intended to put us into a competitive market with the other thrill ride parks. You can't deny that swing in the market. It's there, and if we're not responsive to that audience, it might mean disaster. The challenge for us was to do it with integrity, so the ride tracks didn't look like a plate of spaghetti. I pride myself that when you look at **Big Thunder**, nowhere does it look like the rockwork was built around the train. It always looks like the train had to configure to the mountain. That's a big difference when you take a look around at the other parks.



THE "E" TICKET: It sounds like Disneyland was reacting to other parks, but Walt did bring in the first steel roller coaster in 1959.

TONY BAXTER: That's right, and I don't think we've been reactive to the other parks either ... but more to the realities of the market we're in today. We've seen an era, where people enjoyed simpler pleasures, passing in the 70's and being replaced with different attitudes. There's something that happens with the old rides. People keep coming back while the rides get older and older. The animation may no longer be believable, and it becomes some little rubber thing with some fur on it. We keep putting more fur on it, and more feathers on the same old birds and it gets harder and harder to get people excited about that. Now with a new show, with the kind of energy that goes into something like **Indiana Jones**, you find that the public gets really excited about it. So, from a Park or Imagineering standpoint, you get more value for the money spent on a new ride than with the repeated re-doing of an existing attraction.

THE "E" TICKET: The **Skyway** was recently removed, with nothing put in to replace it.

TONY BAXTER: There was a lot of controversy about the **Skyway** closing, and I was included in it, because I felt it was the classic experience of flying. Part of the dilemma with the **Skyway** was the cost of operating the Park overall. Every time you add a new attraction like **Indiana Jones**, the cost of operating the Park becomes more expensive. The result is a prevailing attitude that when something new opens up, something old should come down to offset the cost. The **Skyway** fell victim to that, and it needed to be upgraded and made "handicap accessible." That would have required a lot of elevators and other modifications. We've been fighting desperately for the **Submarine Voyage**, too, because in the **Subs**, people get to go underwater. Marty Sklar and I have been successful in keeping the **Submarine Voyage** open by telling the others, "Come up with a better attraction and we'll consider weighing the two..." Now in the case of **Adventure Thru Inner Space** being replaced with **Star Tours**, I felt that there was no question that **Star Tours** was a better attraction.

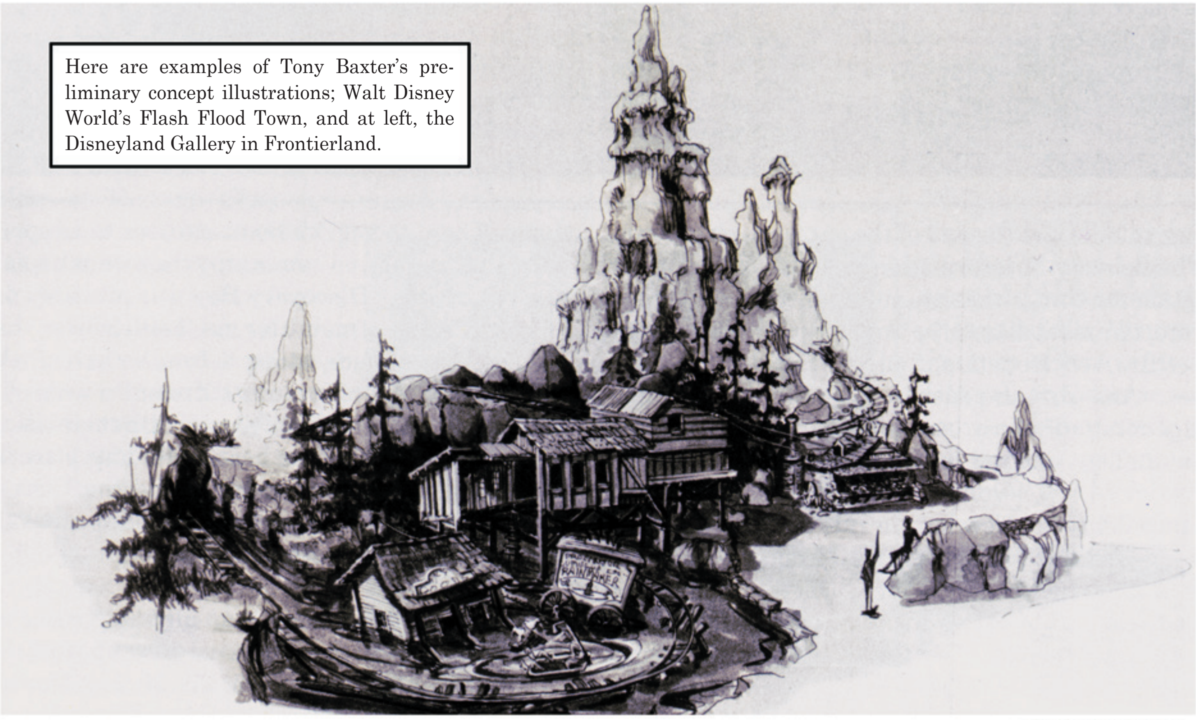
THE "E" TICKET: Do you have personal memories of the **Carousel of Progress**?

TONY BAXTER: Not in New York. I had gone to the Seattle World's Fair, because it didn't seem that far away, but l couldn't see going to New York at that time. And I knew that the shows were all going to come to Disneyland, anyway. I remember when they first opened the **Carousel of Progress** for employees. It was THE event at the time, and we were all eating at the Coke Terrace when the **Carousel** building started turning. That was the signal, and I remember that we all just threw our hot dogs in the trash and ran to get on the ride. I went in and I noticed that, in the third act, Mother was on a ladder with a paint roller, and you could see all her electronic cables going down the ladder. So it was me, a Disneyland "ice cream scooper," who suggested draping loose wallpaper over that step of the ladder under her foot to hide that wiring without making expensive changes. This was during the employee opening, so when I came out, I found someone that looked like they were from WED and told them my idea.

THE "E" TICKET: We've looked at our Florida souvenir guides and it seems that they opened the **Carousel** ride, in the 70's, with virtually no fanfare at all.

TONY BAXTER: Well, that's because we had it left over, when Marc Davis had **America Sings** ready in time for America's Bicentennial celebration. We had this huge cast of displaced characters and General Electric wanted to go into Florida and be a part of Walt Disney World. So it was a natural, and I know that a lot of us within the organization really liked the **Carousel of Progress** show. When it was moved to Florida, it was still sponsored by

General Electric. G.E. at that time had abandoned the slogan “progress is our most important product” because they felt that it was encouraging people to look to the future instead of buying products now. They wanted a phrase that told people that now is the time to buy. We went back to the Sherman Brothers and said that a new song was needed, and that hurt them deeply because they felt we were asking them to change something that was perfect. Other changes were made within the ride, like giving Mother the lead role, after her years of being a “drudge” with no aspirations other than to cook and clean house. I think that the last act, the way it’s been currently revised, is really good because again it’s pushing into the future. For a while, the Florida ride left you in the present and it was kind of low key and dated, showing us things that we already have at home. I think that the current fourth act is better than it’s ever been, and I think that the “acting” in this show is better, and we’ve brought back Rex Allen as the Grandfather’s voice. That was fun. And finally they relented and brought back “Great Big Beautiful Tomorrow” in 1993. But now, some of the Florida guests are complaining that the new song is awful and they want “Now Is The Best Time” back (laughter) because they don’t recognize the original song and have no context for it. “There’s A Great Big Beautiful Tomorrow” is one of the really perfect Sherman Brothers songs, and they wrote it to signify what Walt Disney meant to them. The song captures the entire creative process, and specifically describes Walt: “Man has a dream and that’s the start ... he follows that dream, with mind and heart ... and when it becomes a reality, it’s a dream come true, for you and me...” What the Sherman Brothers were giving us, in song and fable, was the “Ballad of Walt Disney.”



Here are examples of Tony Baxter’s preliminary concept illustrations; Walt Disney World’s Flash Flood Town, and at left, the Disneyland Gallery in Frontierland.

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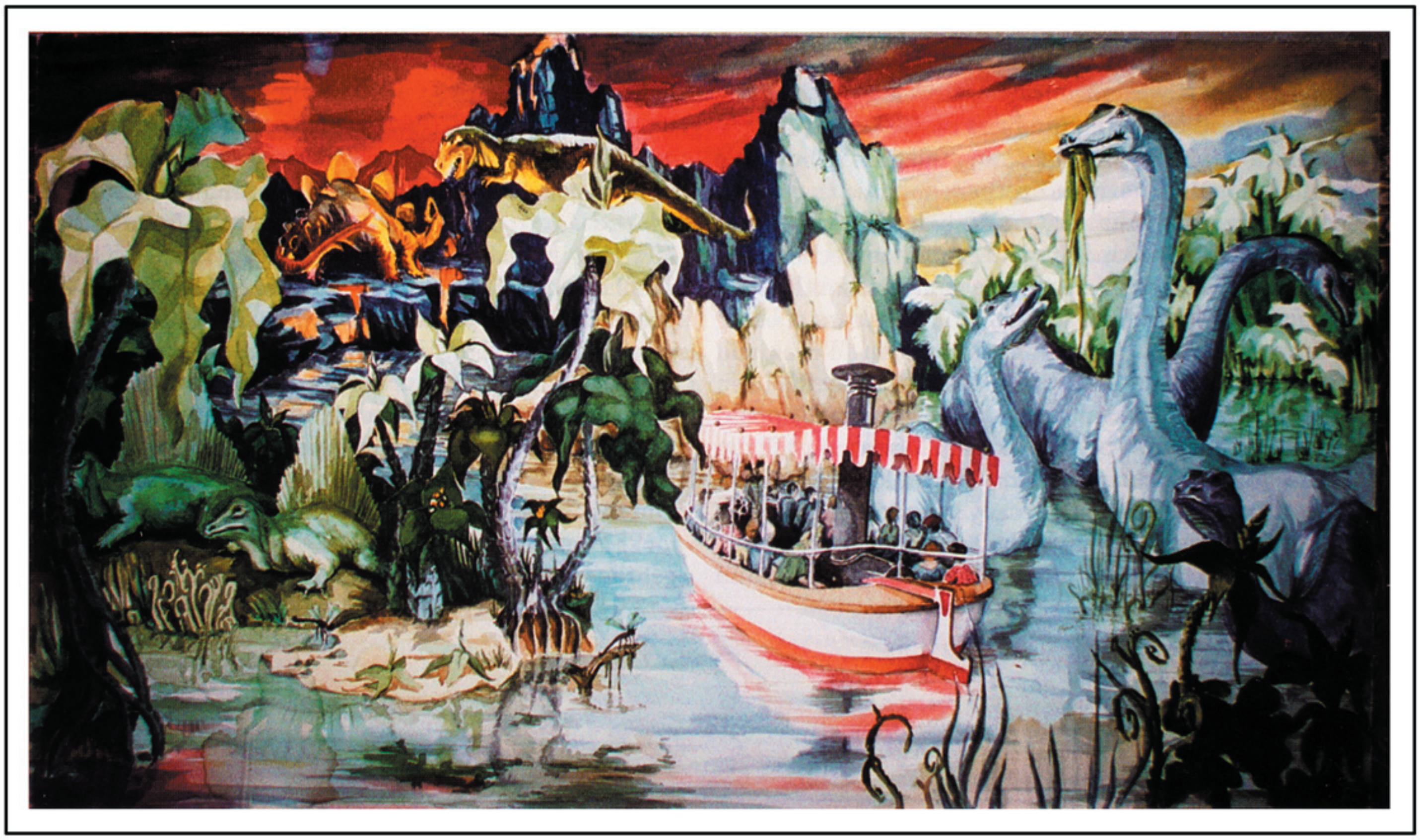
THE “E” TICKET: Do you think there’s any chance that they’ll use the Disneyland theatre again for the **Carousel of Progress**?

TONY BAXTER: No, we’ve tried three times, with various people on our side like Jack Lindquist, but it fell apart. Back when it was still open, we were faced with the fact that nobody was going on it anymore. The big problem with the **Carousel Theatre** is that it takes 4,000 people an hour to make it run the way it was designed and intended to. A show in there can be really good, and still not be considered popular because it requires so many people an hour to fill it. You could be entertaining 2,000 people an hour and it would appear half empty and you’d be saying, “Well, that’s not doing very well.” So while **Dumbo** (which can take only about 400 people an hour) looks jammed with a huge line, over at the **Carousel** you get the impression that the ride is really dropping off. It takes only 1,200 people an hour on **Snow White** to make it a success. Also, I think what the Park is grappling with is the fact that the audience is changing more dramatically than at any time in the past.

THE “E” TICKET: We really thought that **Star Tours** was a breakthrough. It didn’t repeat anything from before.

TONY BAXTER: Well, I hope you say that tonight, after we ride **Indiana Jones**! (laughter) That’s one of the purposes of the **Indy** ride, and it’s in response to a generation of kids which I think do things differently than I did when I was a kid. They deal in terms of being born into a video world, where they turn on a computer and play games where the story line isn’t fixed, and the



beginning, middle and the end of the game aren't guaranteed. The delivery of information is so rapid that their appreciation for things that are mechanical is somewhat less. Entertainment has to be very unpredictable, very non-repetitive, very frenetic and energetic and all the other adjectives. And also, in order to maintain a connection with the generation before them you have to interject some classic mythology, like the *Indiana Jones* adventures.

Interchangeability is a new idea in ride design, and every time you ride **Indiana Jones** there will be many parts of the ride that will be slightly different each time. It will never be repetitive like prior rides. I was recently going on the **Haunted Mansion**, and I was in the foyer and all the people in the lobby were going, "When hinges creak in doorless chambers..." and they were giggling about it. The scary thing about that is that the ride gets taken for granted like some swing set or slide at the local park, instead of a very special attraction.

THE "E" TICKET: How do you fit these themes, like *Star Wars* and *Indiana Jones*, into your feelings for Disney history?

TONY BAXTER: Let me go back to the forging of the alliance with George Lucas, for **Star Tours**. We were reacting to the fact that the Disney Company had been out of touch with the motion picture marketplace for fifteen years. We had done attractions like **Discovery Bay**, based on *Island At The Top Of The World*. We had done rides based on *The Black Hole*, and based on *Tron*, and based on *Robin Hood*. And we would no sooner get the attraction done and the movie would come out and not meet expectations. Then, to get Studio executives to support a Park with more money on something they were hoping to hide was impossible. **Discovery Bay** was probably one of the biggest disappointments for me. I still believe that to visit a Jules Verne place, along a frontier river, where this eclectic collection of inventors, dreamers and schemers of that period are being funded to create their visions of the future ... that would have been a fabulous place to see. So when *Island* came and went, so did the **Discovery Bay** concept. It wasn't that we had a bad idea ... it was the fact that we tied it to a weak property.

Disneyland in 1955, more than anything was a reflection in dimension of all the things we grew up with. It was the *True Life Adventures*, it was the *Mickey Mouse Club*, it was *Zorro* and *Davy Crockett*, *Snow White*, *Peter Pan* and everything. It was most of everything that was available in the media to a child in the 1950's, visualized and brought to life at Disneyland. So here we were in the early 1980's realizing that the last time we were really in touch with a film audience was probably with *The Jungle Book*. The rest were moderate to lesser hits. The last film, at that time, that had really "set the world on fire" was *Mary Poppins*. The Parks had done okay. We had our **Space Mountain** and other generic things, but the things we had at Disneyland which had the public's affinity were drifting further and further into the past. I remember once on Main Street there was this five year old little girl, with her twenty-five year old mother, watching the *Alice in Wonderland* float going past in the parade. The little girl pointed to the Caterpillar and said, "Mom, what's that?" and the mother said, "Oh, I guess it's a worm or something..." I suddenly realized that the girl's mother wasn't even born when *Alice in Wonderland* was at the theatres.

The films are classic, and there are Walt Disney movies that will remain established. Others like *Sword In The Stone*, for instance, only exist for their moment. The subject for a themed ride must remain valid, or be reconfigured to continue with the current audience. Some rides, like **Peter Pan**, have had a line of people outside every day since they opened. **Peter Pan** has a classic theme, and like the pages of a good book, it keeps satisfying ... as long as people don't look at the figures inside and say, "Those are terrible compared to the holograms in other rides." Then we'll have to go back in and use holograms, or some new levitation vehicle that hovers over London without a track.

But, things that captured you as a child remain in the past. Now, the Disney Studio has certainly done it again with their recent films. They may not be always as finely drawn, but they're filled with more heart and feeling than anything that's come along in the last twenty-five years. The first group at Disney invented the magic, but now the second guys are coming back to create a magic based on the very essence of *Snow White*, and all the other films up through *Sleeping Beauty* which have become the bible on how to do animated motion pictures. I think that this has happened in our Division too, but I don't think that it's as dramatic because what we do is a little more diverse. Today, with *Beauty And The Beast*, *Little Mermaid* and *Aladdin*, the Company is no longer lacking its own quality film product and we can go right into our new films for themes. It's exciting because we've regained the ability internally to produce films that are also able to come into the Park as attractions. But back in 1984 we faced a prospect that we thought we might never recover from. They were talking about disbanding animation altogether because it just wasn't working. After Walt was gone there were fifteen years of animation following itself. There was beautiful work with no heart to it and little understanding of what makes a hit which will connect with people. *The Black Cauldron* was the low point. It was beautifully done but had no sense of purpose, no way to care for the characters, and you couldn't invest 20 million dollars on a ride based on a film like that. At that point we knew that people who had grown up during Walt's time, like George Lucas and Steven Spielberg, were going to carry the torch. Films with tremendous public impact like *Indiana Jones* and *Star Wars*, were being made by people who knew all of the formulas. The thing about *Indiana Jones*, *E.T.* and *Star Wars* is that they are or will become bonafide classics on a plane with *Wizard of Oz* and some of the traditional Disney films. Steven is a collector of animation cels and George has a room filled with Disney toys and a picture of himself as a kid in front of the **Liberty Square** coming attraction sign. When I met George Lucas for the first time, he told me how he used to wait on the **Monorail** platform at 8:00 in the morning until the first **Monorail** came to carry him and his family into Disneyland. He told me that memories like that are always in the back of his mind. The successful filmmakers of today are members of Walt Disney's audience, and they are giving some of that back now. In that respect, there is a Disney connection to the themes of **Star Tours** and **Indiana Jones**.

The "internal/external" nature of using non-Disney themes wasn't that important to me, either, because I don't think kids sort that out. They just remember what captured them, and if they come to Disneyland to relive what captured them, that's what counts. I believe that when people in their twenties go into **Star Tours** and hear that John Williams score and see R2D2, they think back to when they first experienced the films, and that has the same catharsis for them that the Disney films we grew up with have for us. So our legacy is to continue supporting our generation, while providing for the current audience and planning for the future.

Tony Baxter at home showing the **Mary Poppins** ride proposal he did while a Disneyland cast member. Tony's painting of a **Jungle Boat** (upper left) in a primeval setting was also done in preparation for his career as an Imagineer.

THE “E” TICKET: How would you describe the Disneyland of our future?

TONY BAXTER: Well, I think that we have to keep the same value system, but make sure that the Park media, and its response, are in step with the changing vocabulary that the guests grew up with. The things that make up their world ... the things that they do, the things that they play with ... are different from our world. We must remain sensitive to the past but still make major moves forward. In *Aladdin*, for instance, there is computer animation with painted cels that don’t exist in real world terms ... yet it looks like it was done the old way. That’s a use of technology in creating a product which is seamless in feeling traditional to me, yet very “with it” for kids in today’s audience. Disney animation has come out of a problem period very well, while we in Imagineering are just now growing out of that. We’re prepared and, I think, very ahead of the game.

The exciting thing about **Indiana Jones**, for me, is the way it equates to *Aladdin* and other recent Disney film hits. It is so technically advanced that there is nobody else in the world that could do this attraction, and yet it’s all invisible technology. When you ride it you’re in an out-of-control situation that you can’t believe is happening to you. We’ve implemented all these effects from today’s timeframe within this 1935 environment, and we play it that way to the hilt. There’s more sophistication and data control in one **Indy** ride vehicle than there is in the entire **Space Mountain** attraction, and it doesn’t show. That’s another unique thing about the Disney parks ... we never use technology for technology’s sake. When you do that, it’s a gimmick. The first motion picture was of people dancing around on a screen, and when people first saw a train coming at them on film, they ran in fear from the theatre. But once people understood what movies were, then you had to tell them a story. That happened with Audio-Animatronics. You could put dolls, **Lincoln**, and birds in front of people and they’d say, “This is a miracle these things are moving!” And then, all of a sudden people needed to have more than that. The reason **Pirates of the Caribbean** is still running isn’t because it wiggled a robot in front of people, but because it’s a fabulous adventure. And even though the technology in there is three steps ago, you’re still giving people a trip to an amazing place and an adventure they can’t get anywhere else.

THE “E” TICKET: Tony, what exactly is your part of the designing of a ride like **Indiana Jones**?

TONY BAXTER: Well, I’m the one who came up with the idea ... the basic storyline and the principles of the ride system. I’m not a mechanical designer, but the idea of this ride system was something I articulated to them. Then they did a mock-up of it and that proved that it could work, so then they developed it from there. I used to do a lot more of the preliminary artwork than I do now. My role has become more political ... I do a lot more “selling” and trying to get everybody excited on these projects, because this process goes on for so long. When we first had this **Indiana Jones** ride idea, it was around 1987, but we didn’t have the ability to do this ride at that point so we turned it over to the engineers. They spent something like three years determining if what we were talking about could be done. Once they’d refined it, we were able to take the concept and develop it. Then the question became how to fit it in the area. All we had left for space was this little side alley next to the **Pirates** ride. What started out as a liability turned out to be a real asset, because we ended up with an impression that the ride is really far away. The lines for **Indiana Jones** will actually move very fast, because this is the highest capacity thrill ride we’ve ever done. In the pre-show area we’ve got an “Eye On The Globe” 1935 era newsreel, and we appear to show it with a modified 16mm projector that I found for $15, years ago at the Rose Bowl swap meet. The film has an old, scratched, black & white look to it, and stars John Rhys-Davies as Sahla. What I really like about this **Indiana Jones** ride is that it takes the technology of **Star Tours** and then throws it back in time in a way where it’s not just a gimmick. This ride goes somewhere. You really go into the environment, and everything that happens, happens because of your being in there. In the **Pirates of the Caribbean**, everything happens whether you are in there or not ... as if you were eavesdropping on something already underway. In **Indy**, had you made the right choices at the beginning, you would have gone on to your reward, but because you didn’t ... you’re caught in a mess and you’re trying to find your way out. All the explosions and catastrophes happen because of you being there. We’ve taken the effects and dramatics of a simulator and put it into a real environment. No one’s going to know that on the ride, because there’s no opportunity to see the motion simulator in action. It absolutely feels as if the vehicle is doing everything it appears to be doing. There are three different soundtracks on board. One is music, one is effects and dialogue, and one is motor sounds and they’re all programmable and variable. Your vehicle might conk out and grind to a halt and then start itself up again, while mine may keep going right on through at high speed. The dialogue adjusts itself to each vehicle, too.

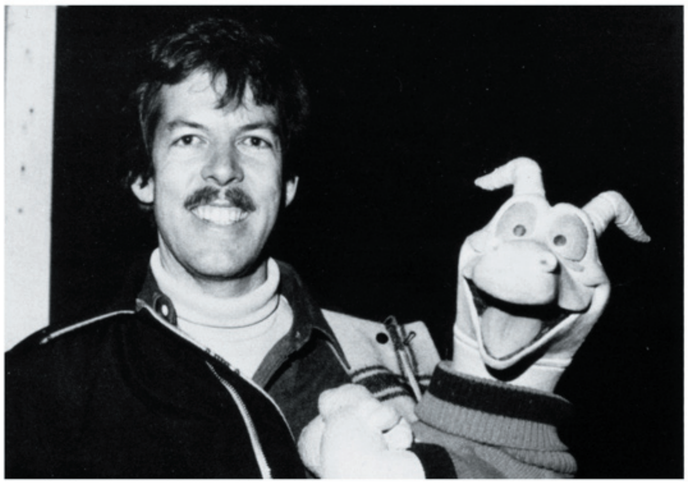
In a way, **Imagination** in Florida pioneered what we’re doing here with **Indiana Jones**. The **Imagination** ride vehicles were supposed to have a “smart sense” to them, where they could go fast or slow. But again, the technology wasn’t there, and they kind of hesitate and creep along and the speeds don’t really match what you are seeing. There were some disappointments to that ride, but I really enjoyed the chance of creating a character. I remember the day that Figment came into being. I was watching a Magnum P.I. show on television and Higgins’ garden was all torn up because Magnum had hidden a goat in the yard. When Higgins said that something was destroying his garden, Magnum said, “Oh Higgins, it’s just a figment of your imagination." Higgins looked at him and said, "Figments don't eat grass!" And right then I thought about this character that everyone knows about and has never been visualized, so I came in to work the next day and said, "I've got the star of our show!" The character itself was a composite of several people's efforts. Steve Kirk did the rough, and X. Atencio finalized it by making it loveable in a way that kids could relate to.

THE "E" TICKET: The attractions and themed areas you've designed do seem to fit within the traditions Walt Disney established.

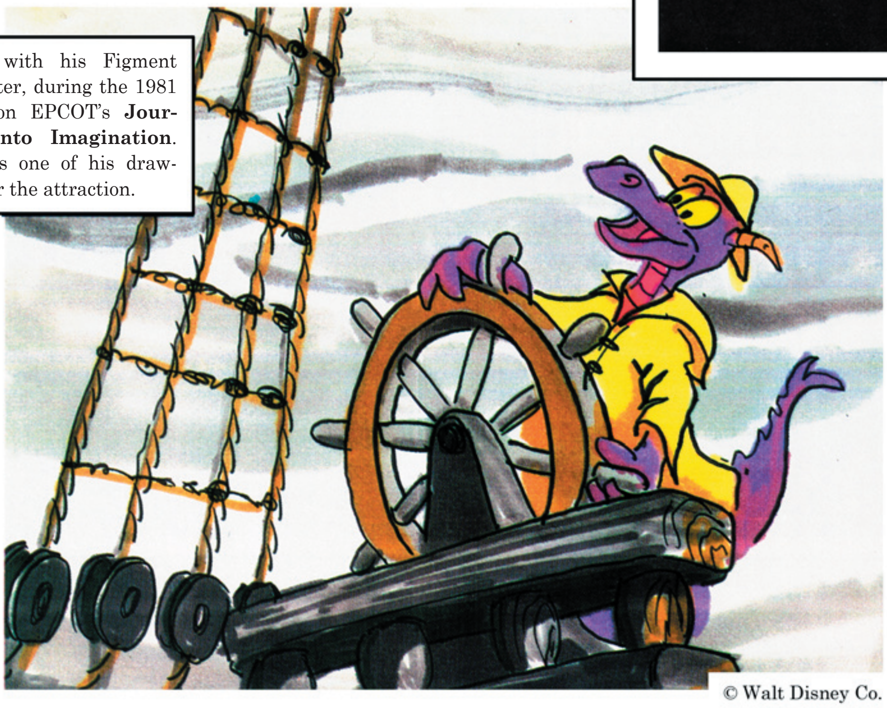
TONY BAXTER: One of my favorite quotes from Walt Disney was when they asked him why his cartoons, *Pinocchio* and so forth, were so realistic and painstakingly detailed when animation made it possible to use abstracts and splashy colors. His comeback on it always stuck with me because he said, "If I didn't create completely believable and realistic backgrounds for my characters to exist in, then when it comes time for the magic in the film, you wouldn't buy into that either." When I look at theming at other parks, where they have rocks and wooden forts next to a Chinese Pagoda, I know they're only going through the motions and they don't understand how to tell the whole story. You can't just apply half of the rules. There's no point in doing theming, like here in **Indiana Jones**, unless you're consistent all the way through. You have to get into the romance of it, and say this is the story, this is the fable. We learned that with **Star Tours**. If you run into that ride when the Park first opens, you get right in for a five minute experience, but it's not nearly as good as it is when you spend 20 minutes getting prepared while in line. In the pre-show, we have a Star Speeder sitting there and it's burned into everybody's mind as they walk past it. Then, when they board the ride, they've accepted the image that they're in one of those. They're programmed to see that shape because of the pre-show, and when they get to the magic of our attraction, they buy it. Here, in **Indiana Jones**, there's a tremendous amount of production value out here before you get to the ride itself. And it's always been like that here at Disneyland, where Frontierland acts as the opening stage for the **Mark Twain**, and New Orleans Square acts as an opening statement for **Pirates** and the **Haunted Mansion**. Main Street serves as a buffer between the real city outside and the realms of the Magic Kingdom.

Well, Walt isn't with us anymore and we have to keep Disneyland in touch with what subsequent generations of people care about. As a kid I came here to see Guy Williams and Fess Parker and the Mouseketeers and all the things that were then. Kids that come here today just have their parents telling them about how neat all of that used to be. We had to go to something supreme enough, within today's entertainment, and *Star Wars* and *Indiana Jones* are American myths that will go on for a long, long time ... and Disneyland should always be the greatest repository of the American myth, as it was in the 50's when it opened. Back when Walt Disney controlled most of the popular culture he said to somebody, "Why would I want to be Mayor, when I'm already King?" And from the standpoint of popular culture, he was right. He owned his television audience, he owned his theatrical audience and he re-introduced the amusement park. Today, however, we share with others in this industry, and when you're sharing ... what you want to be is the best!

Tony



Tony, with his Figment character, during the 1981 work on EPCOT's **Journey Into Imagination**. Here is one of his drawings for the attraction.

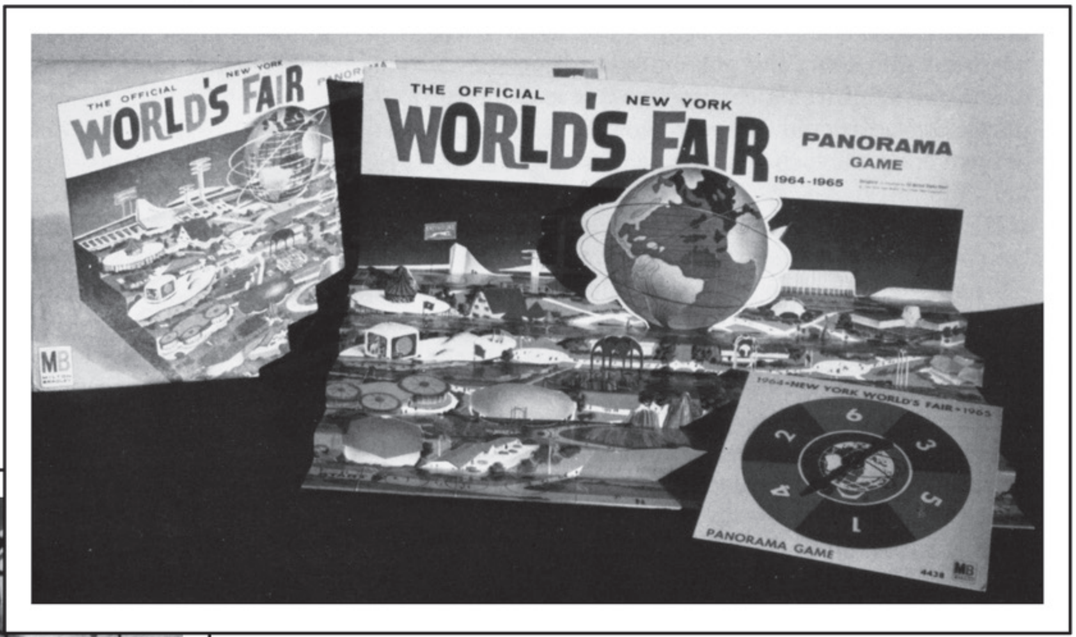


© Walt Disney Co.

Walt Disney's

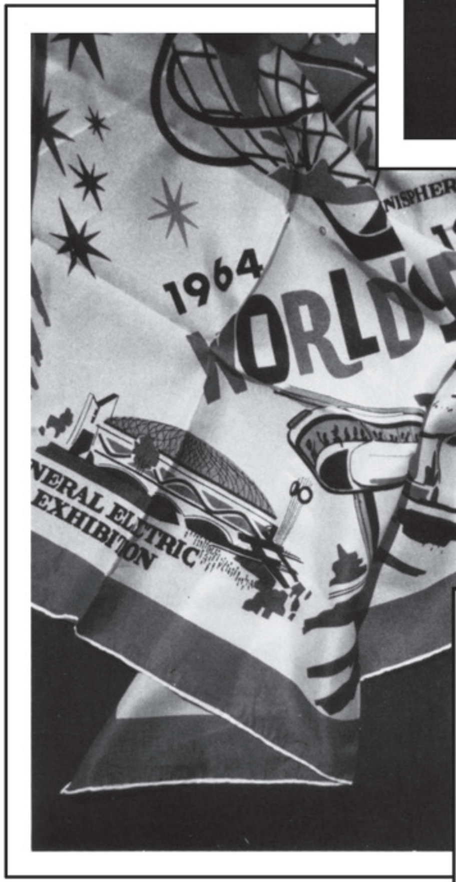
CAROUSEL OF PROGRESS

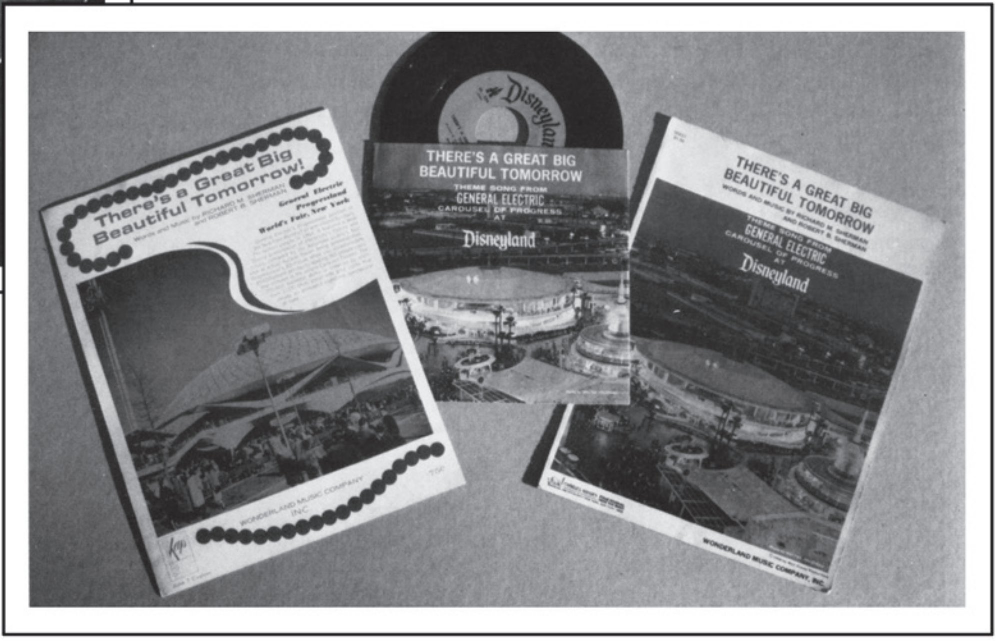
SOUVENIRS


THE OFFICIAL NEW YORK WORLD'S FAIR
PANORAMA GAME
1964-1965
MB
1964 NEW YORK WORLD'S FAIR 1965
PANORAMA GAME
4438

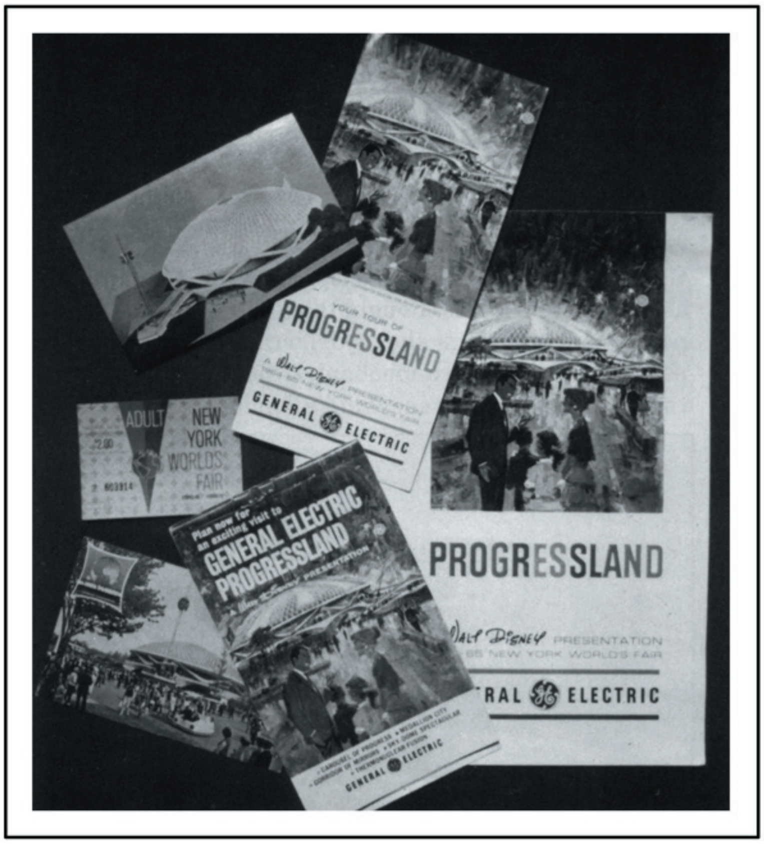
When a Disney attraction first opens, it is often the only time that souvenirs are sold or given away which feature the image of the ride. This was true of the Carousel of Progress, in each of its versions and locations. Here is a selection of rarities from the Carousel when it made its appearance as part of Progressland at the New York World's Fair, and from its reopening in Tomorrowland, at Disneyland.

Although not an item specific to the Carousel of Progress, the 1964 Milton Bradley "World's Fair Panorama Game" (above) is a terrific paper souvenir of the Fair. Really a pop-up display toy, the General Electric Progressland Pavilion does appear on the second of the five tiers, on the left side. With game board, spinner and coin-like tokens, it came in a long and colorful envelope ready to address and mail to a fortunate friend back home. The General Electric pavilion exterior appears on many items, and the red, yellow and blue rayon scarf to the left is an example.


UNISPHERE
1964
1965
WORLD'S FAIR
GENERAL ELECTRIC EXHIBITION


There's a Great Big Beautiful Tomorrow!
General Electric Progressland World's Fair, New York
WONDERLAND MUSIC COMPANY INC.
THERE'S A GREAT BIG BEAUTIFUL TOMORROW
THEME SONG FROM GENERAL ELECTRIC CAROUSEL OF PROGRESS AT
Disneyland
THERE'S A GREAT BIG BEAUTIFUL TOMORROW
THEME SONG FROM GENERAL ELECTRIC CAROUSEL OF PROGRESS AT
Disneyland
WONDERLAND MUSIC COMPANY, INC.

The popular theme song "There's A Great Big Beautiful Tomorrow" made the move to Disneyland with the attraction. The World's Fair sheet music is from 1964, while the 45 rpm record and sheet music on the right are from the Disneyland attraction, dated 1968. The record (DL-559) has the theme song on one side, a medley of Disney tunes on the other, and the sleeve features a color photo of the Progress City model on the back. The contents of both song sheets are the same, dated 1963, and credit "words and music by Richard M. Sherman and Robert B. Sherman."

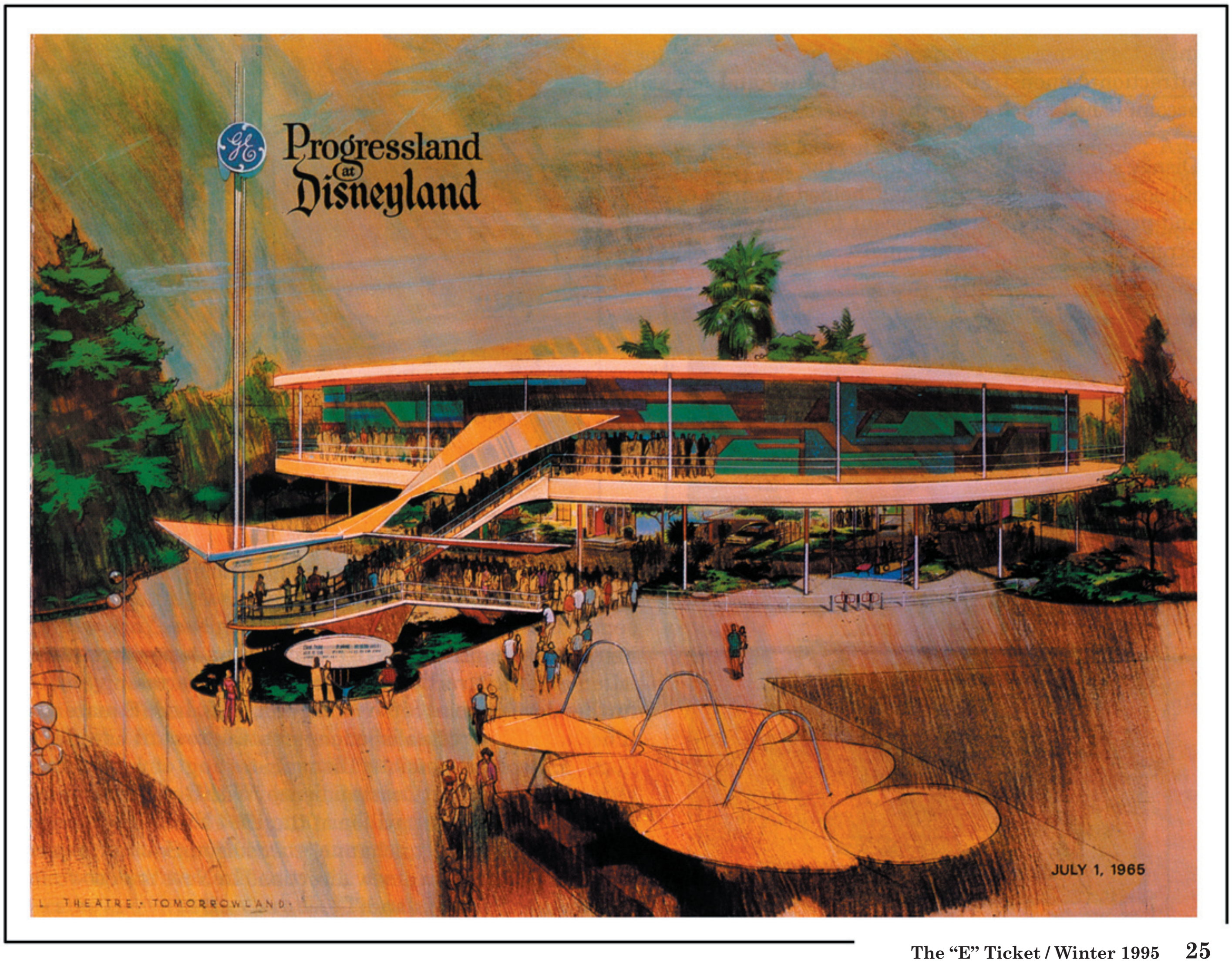

PROGRESSLAND
YOUR TOUR OF PROGRESSLAND
A WALT DISNEY PRESENTATION
GENERAL ELECTRIC
ADULT
NEW YORK WORLD'S FAIR
Plan now for an exciting visit to GENERAL ELECTRIC PROGRESSLAND
WALT DISNEY PRESENTATION
1965 NEW YORK WORLD'S FAIR
RAL ELECTRIC

* * * COLLECTOR'S CORNER * * *

A number of colorful, informative brochures and flyers were produced which explained the wonders to be found in Progressland. The magazine-sized guidebook to the left, has 12 color pages of artwork on the Carousel of Progress, the Skydome Spectacular and Medallion City. Also shown are postcards of the G.E. Pavilion and an adult $2 admission ticket to the New York World's Fair.

GENERAL ELECTRIC

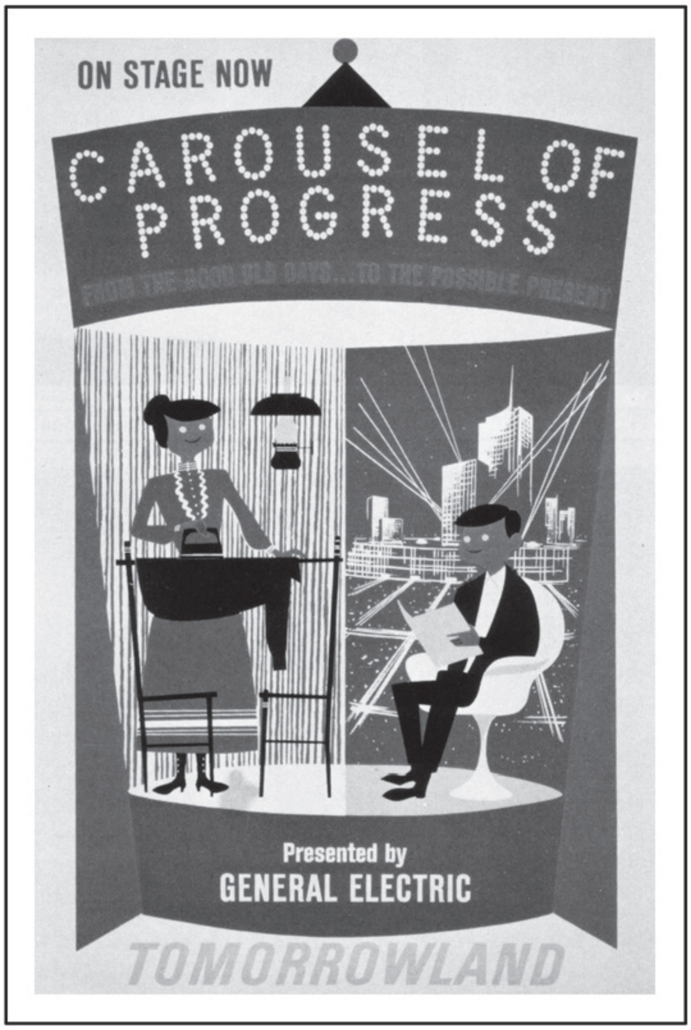
A proposal to General Electric, prepared by Walt Disney Productions, recommending that New York's successful Carousel of Progress (Progressland) be moved to Disneyland. It contains 28 pages of photos and artwork presented in the very attractive glossy format of a souvenir Park guidebook. The cover's Carousel building illustration shows a plan to be modified further.

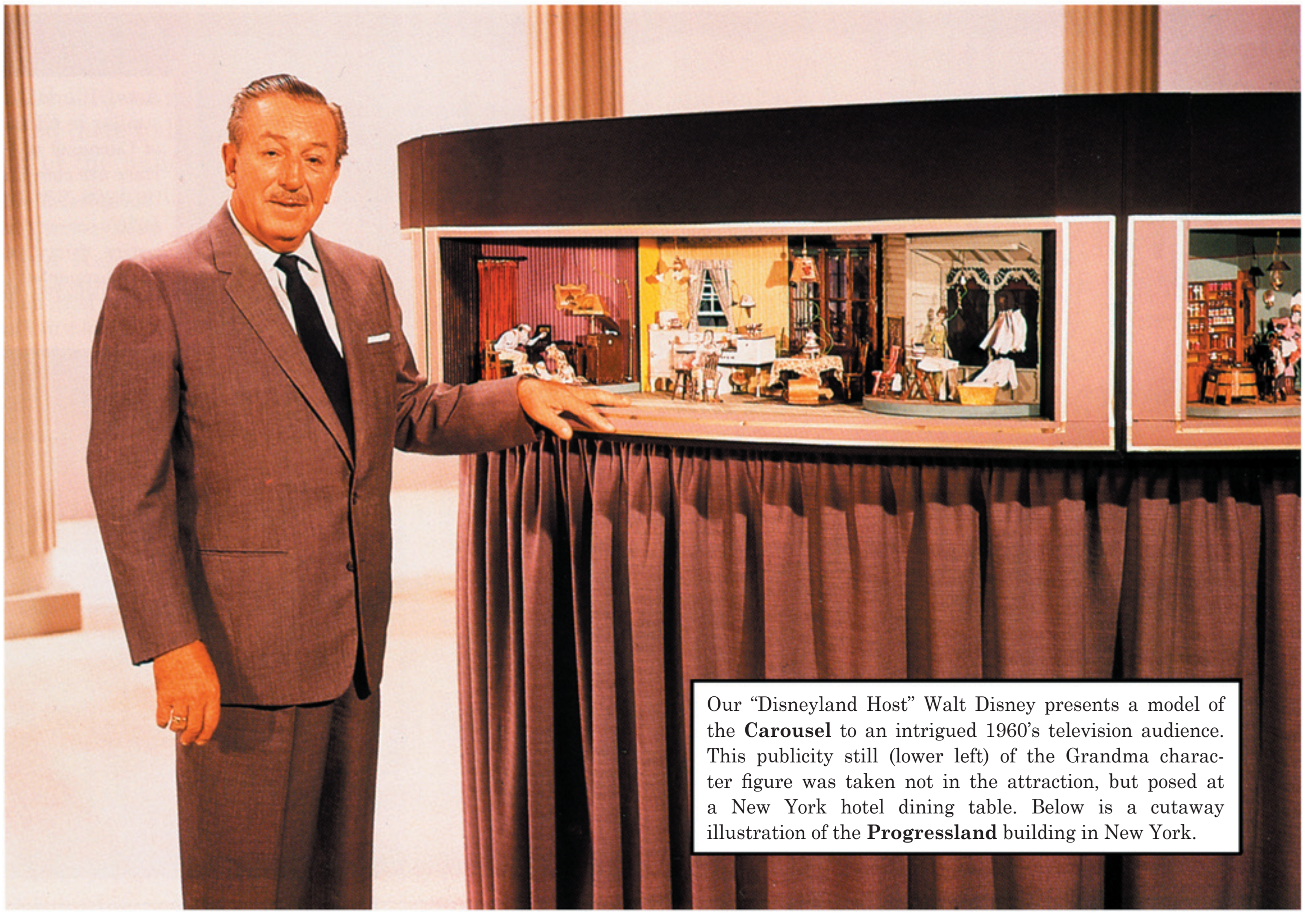

Progressland at Disneyland
JULY 1, 1965
L THEATRE · TOMORROWLAND ·

WALT DISNEY'S CAROUSEL OF PROGRESS

On November 8, 1993, the fourth version of one of Walt Disney's most memorable attractions ... the **Carousel of Progress** ... reopened to the public in Walt Disney World's Tomorrowland, Florida. For this newest iteration, Walt Disney Imagineering included changes which acknowledged the **Carousel's** long and important history ... especially a new introduction, presented on a series of video screens in the pre-show area. In a 1963 film originally done for television (and as a promotion by WED to General Electric) Walt Disney is shown previewing his new **Carousel** attraction. As he describes the new technology, his Imagineering team is seen preparing the ride for debut at the World's Fair in New York. In this film, Walt presents the attraction as brand new for the Fair. In fact, as early as 1959, he had accepted the challenge to "build a show that would interpret, in an educational and entertaining way, the role electricity has played in bettering man's living conditions." In the last thirty years, millions of people have enjoyed the **Carousel of Progress**, have returned to it in its various locations, and most would agree that Walt Disney achieved that objective. The **Carousel of Progress** does convey the story of electricity as promised ... but the indelible memories left with the public by this perennial attraction demonstrate that Walt Disney and his team accomplished much more than that.

Disney's initial plan was to locate the story of Thomas Edison, and how electricity has "helped America to grow and prosper," in an area adjacent to Disneyland's Main Street to be called **Edison Square**. The Edison Electric Company, founded in 1878 to support the inventor's efforts, would later become General Electric. By 1959, G.E. was on board as the sponsor for the proposed attraction, and it was thought that audiences would walk past a series of stage shows depicting electrical history performed by "electro-mechanical personalities." With the 1963 opening of Disneyland's **Enchanted Tiki Room**, an adequate control system had been worked out, but Walt Disney and the WED designers had not yet completed a realistic mechanical human figure. Walt recognized the opportunities presented by the upcoming New York World's Fair, and committed his WED team to the design and installation of four attractions at once. This undertaking funded further development of technology for the **Edison Square** and **Lincoln** projects, established momentum toward new deadlines, and made possible Disney's testing of his themed attractions on an East Coast audience. With General Electric's decision to sponsor a pavilion at the 1964 New York World's Fair, it was natural to channel the **Edison Square** project, already underway, in a new direction. In New York it would be known as **Progressland**.

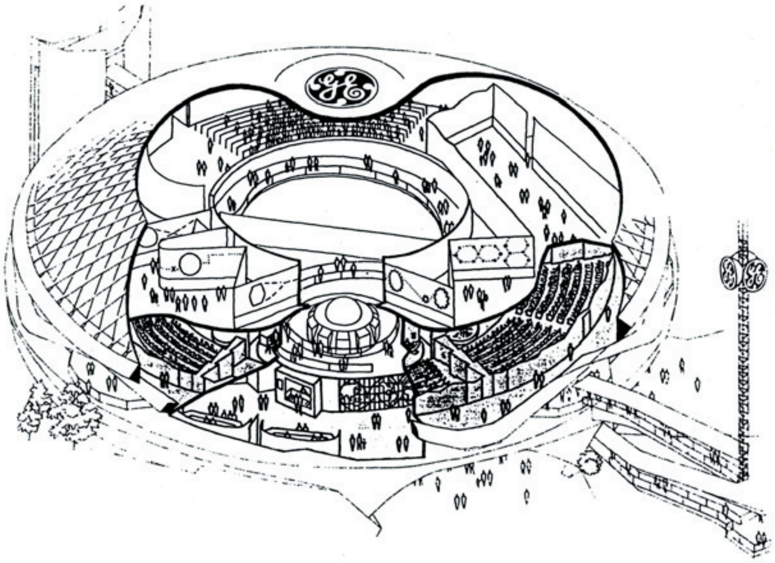


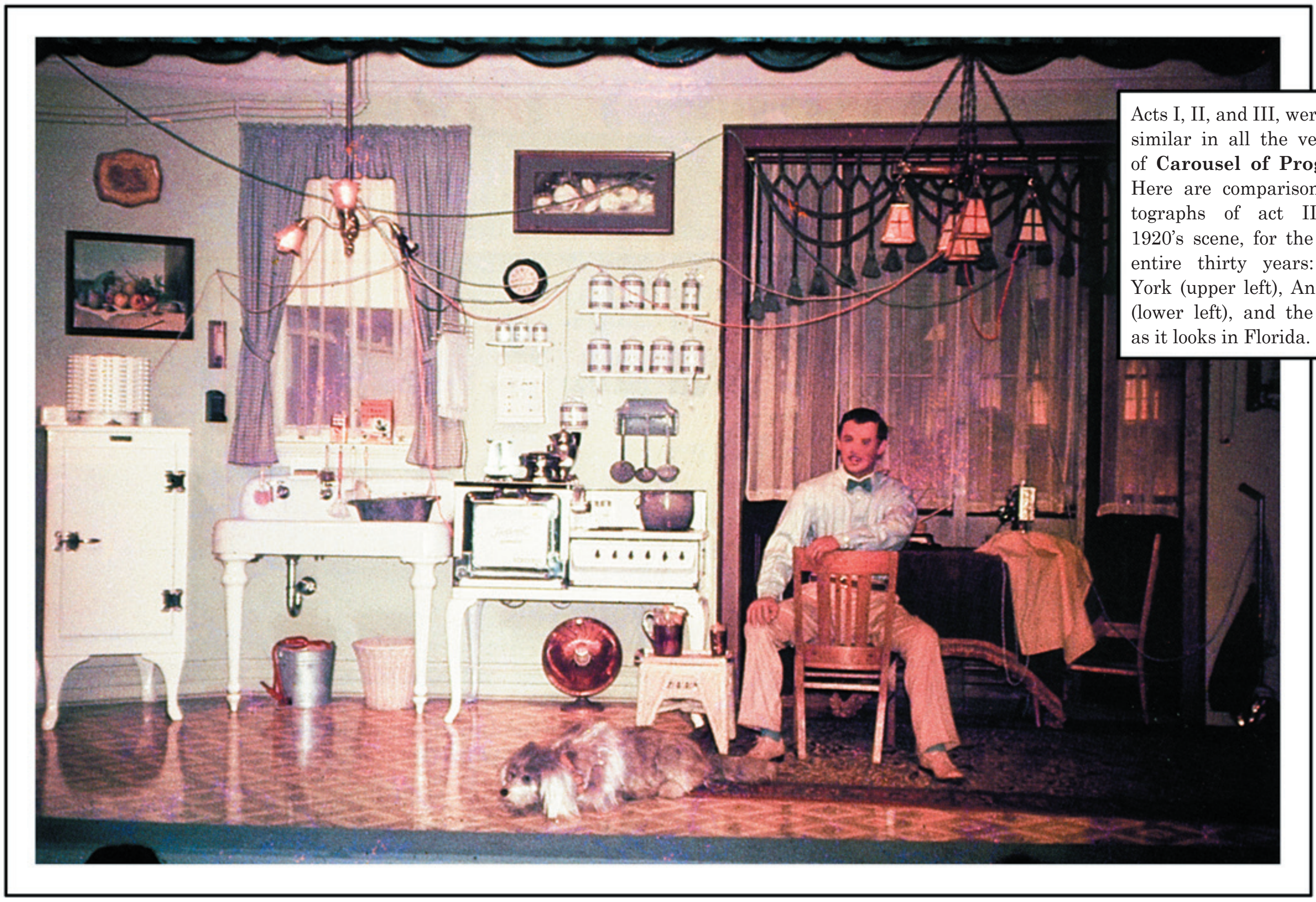


Our "Disneyland Host" Walt Disney presents a model of the **Carousel** to an intrigued 1960's television audience. This publicity still (lower left) of the Grandma character figure was taken not in the attraction, but posed at a New York hotel dining table. Below is a cutaway illustration of the **Progressland** building in New York.

The earliest plans for **Edison Square** included a dramatic scene, with Thomas Edison and his men at work in their laboratory where, after an almost endless series of attempts, they finally succeeded with the first incandescent lamp. The long hours and creative energy expended by Walt Disney and his associates in finishing the World's Fair attractions on time must have been a similar accomplishment. The **Progressland** show, with its scenes and characters, was Walt Disney's personal concept from the beginning, and he is known to have defined and acted out most of the character roles. The Imagineers and show designers who worked with Walt on the attraction included virtually everyone from WED at that time. Artwork by John Hench, Marc Davis, Sam McKim, Collin Campbell and Herb Ryman helped in the planning, with Roger Broggie, Wathel Rogers, Blain Gibson, Herb Taylor, Alice Davis, Larry Clemmons and many others involved in making the figures and scenes a reality. The successful invention of the electronic mechanized figures which would perform within the ride was a tremendous achievement, but so too was the revolving auditorium which would showcase this unique animation. In keeping with the circular shape of the G.E. pavilion to be built at the Fair, an entirely new way to guide, seat and move an audience was created ... and became known as the **Carousel Theatre**.

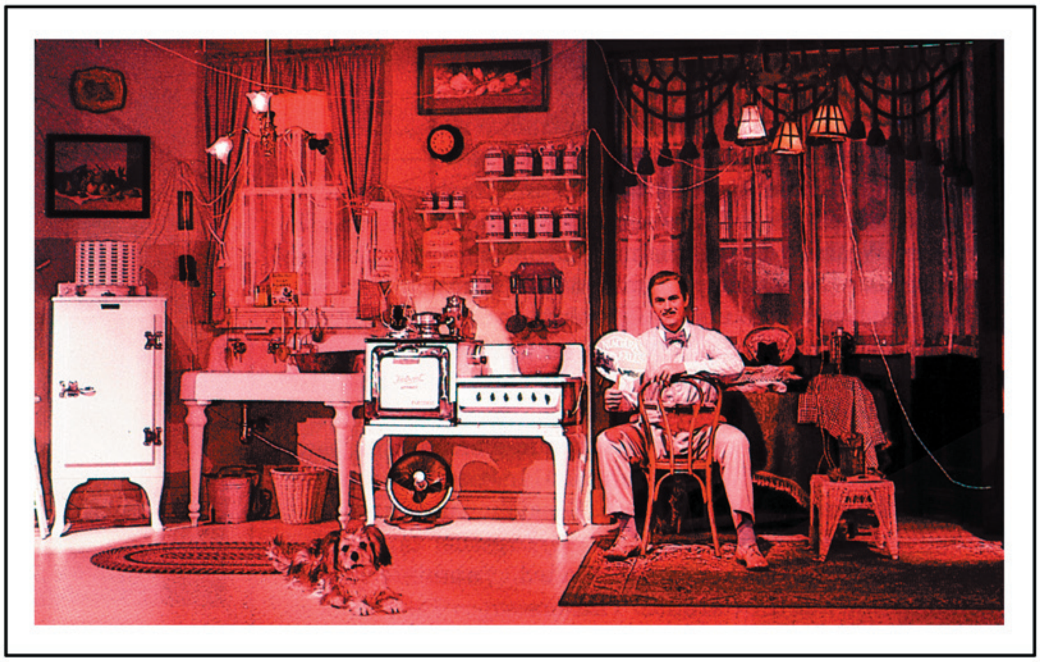
Disney's newest form of animated entertainment ... Audio-Animatronics ... made use of electronic human and animal figures programmed to perform flawlessly every few minutes before constantly changing groups of viewers. Although they appeared to the audience to be typical people seated or standing within their homes, they were actually devices of steel, aluminum and plastic, heavily anchored, with many cables and other attachments linking them to their control systems. They were not the least bit portable and their "behind the scenes" requirements





Acts I, II, and III, were very similar in all the versions of **Carousel of Progress**. Here are comparison photographs of act II, the 1920's scene, for the ride's entire thirty years: New York (upper left), Anaheim (lower left), and the stage as it looks in Florida.

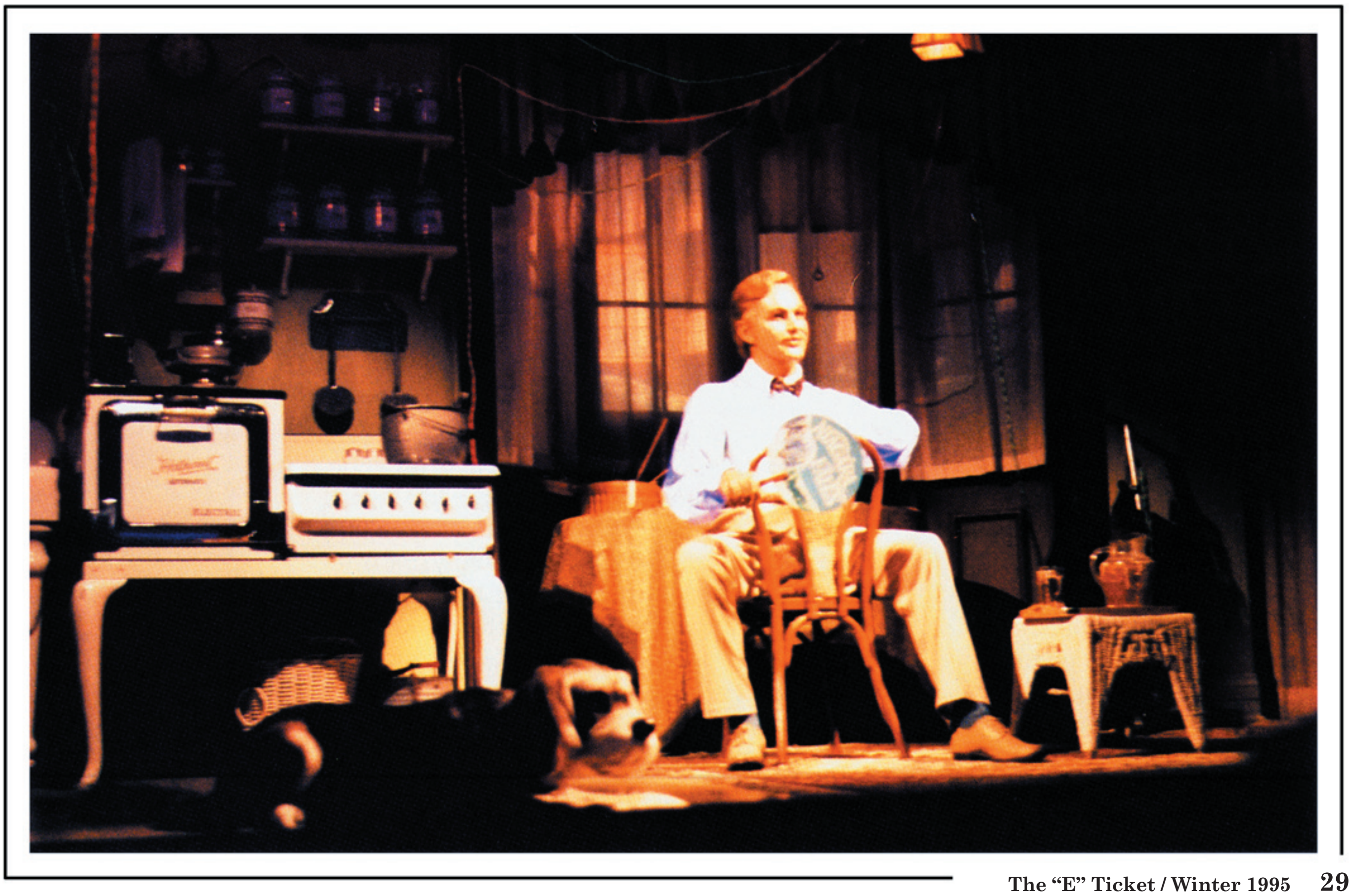
were in conflict with the ride's definition ... that of a series of four brief vignettes of an American family. This problem of show mobility was solved with a new kind of theatre, with the audience compartmented in six seating areas around its perimeter. The figures and scenes were established on four stationary stages (plus the entrance and exit sections) facing outward from the circle's interior. Surrounding these stages was the huge circular theatre which rolled slowly sideways, its steel flanged wheels moving along hidden rails, powered by six 20-horsepower D.C. motors. As an audience of 260 people entered the theatre and took their seats, another was exiting, while four other audiences were enjoying the various show segments. In this pleasant and non-stressful manner, as many as 45,000 visitors per day enjoyed the **Carousel of Progress**, and this unusual revolving presentation is certainly one of the reasons that the ride is so memorable. Never before was a stage show so controlled, so perfectly timed with each scene's message so clearly communicated. Never was an audience so happily held captive.

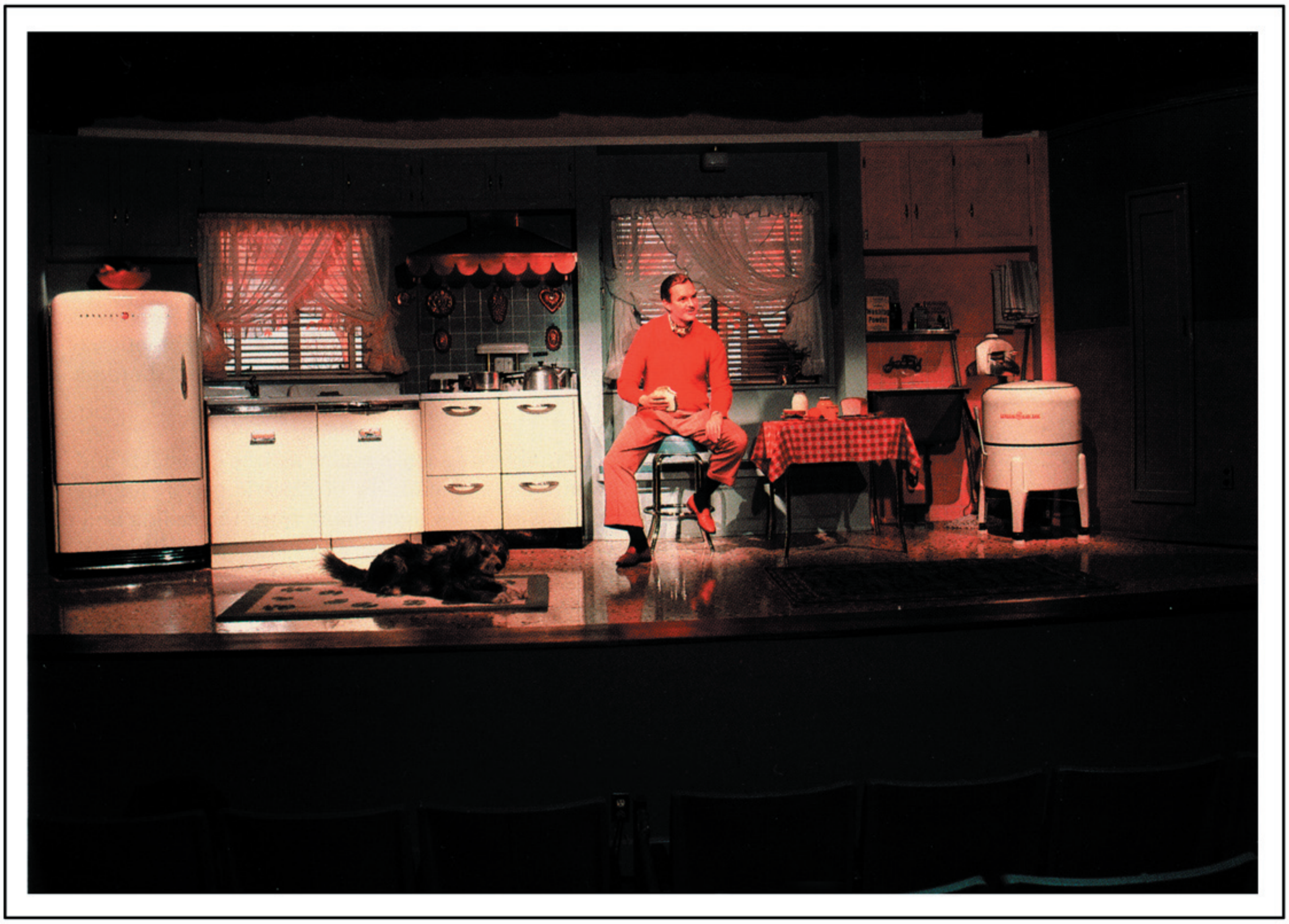


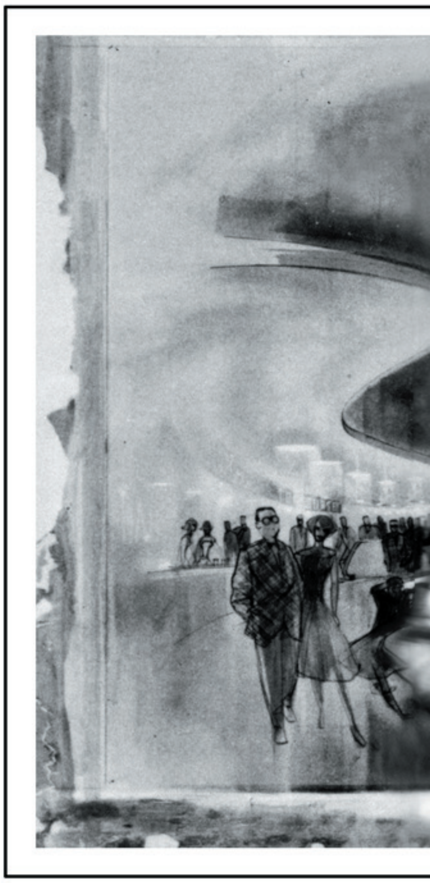
The **Carousel Theatre** was one of four show elements which together formed **General Electric's Progressland** in New York. G.E.'s Pavilion, "... on the Avenue of Commerce beside the Pool of Industry" featured a dome 200 feet in diameter, suspended from spiraling pipes above three stories of themed display. After sundown, nearby visitors viewed a truly outstanding lighting display, as over 2,100 of G.E.'s newest dichroic-filter spotlamps created a "kaleidoscope of mobile color" across the surface of the dome in amber, green and blue. The G.E. pavilion was one of the most popular at the Fair, and visitors often waited sixty minutes in line before the moving ramps carried them to **Progressland's** entrance, on the second floor of the building. The **Carousel Theatre** was the opening segment of the General Electric presentation, and guests filed in to be seated in the first of six stages while a "Kaleidophonic" display of light, music and narration established the mood.

"Now most carousels just go 'round and 'round without getting anywhere. But on this one, at every turn we'll be making progress. And progress is not just moving ahead, it's dreaming, and working, and building a better way of life." This familiar and deceptively simple phrase has been the narrator's opening comment to the **Carousel** audience, in every version of the attraction. Once the counterclockwise motion of the auditorium had moved the audience past the first partition, they viewed a complete and highly detailed three-room tableau of an American home on a springtime day in the "Gay 90's." Within a setting of floral wallpaper and dark wood trim were displayed many pre-electric furnishings and devices. Father (who always served as host from his chair at center stage) introduced the members of his family ... Mother, Son and Daughter, Grandma and Grandpa, the family dog and Cousin Orville ... and described the pre-electric activities they were engaged in at the moment. As Father interacted with family members in other rooms, cued lighting made them visible behind their fabric scrim partitions. When darkened, these small rooms to left and right would revolve and later display other scenes. In this first appearance of Walt Disney's new Audio-Animatronic human figures, these family members moved, gestured and spoke to the audience as they demonstrated the latest luxuries from the 1890's. This initial scene, with the wind-up gramophone, hand-cranked washing machine, the kitchen water pump and gas lamps, effectively established how important the advent of electricity would be to the family in the scene next to come. Father speculates about a new company, General Electric, and the progress they may bring to his home, and then the theme music swells and guests feel the gentle sideways motion of the seating area ... and soon arrive at the next diorama, the 1920's.

The family living space is now a place of gadgets and new inventions, and clusters of electric cords (highlighted briefly with black light) hang from the ceiling and elsewhere. It's summertime, and Father says, *"Whew! Hottest summer we've had in years."* In a happy voice he points out that they can now use as many wires as they want in order to run their many electric appliances. On cue, the coffee percolator, toaster, waffle iron, electric stove and refrigerator come alive to the sounds of humorous "gadget music." Junior plays jazz on an electric phonograph, and in the bathroom, Cousin Orville has solved the problem of "air cooling." He's in the claw-footed bathtub with his toes sticking above the rim with a newfangled electric fan blowing towards him across a cake of ice. *"No privacy at all around this place!"* is his remark, and this need for air conditioning becomes the transition to the **Carousel Theatre's** third scene ... the 1940's.

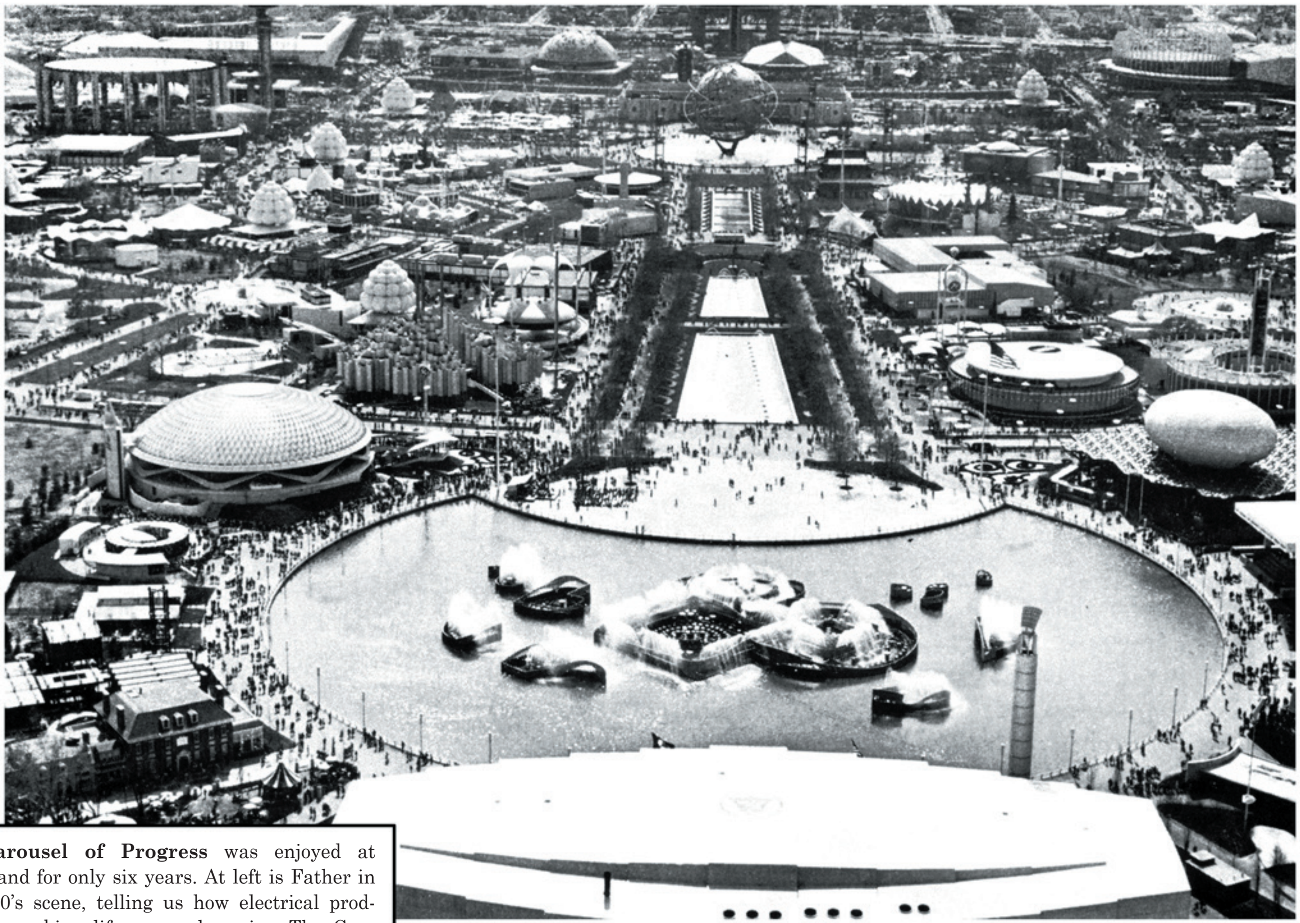




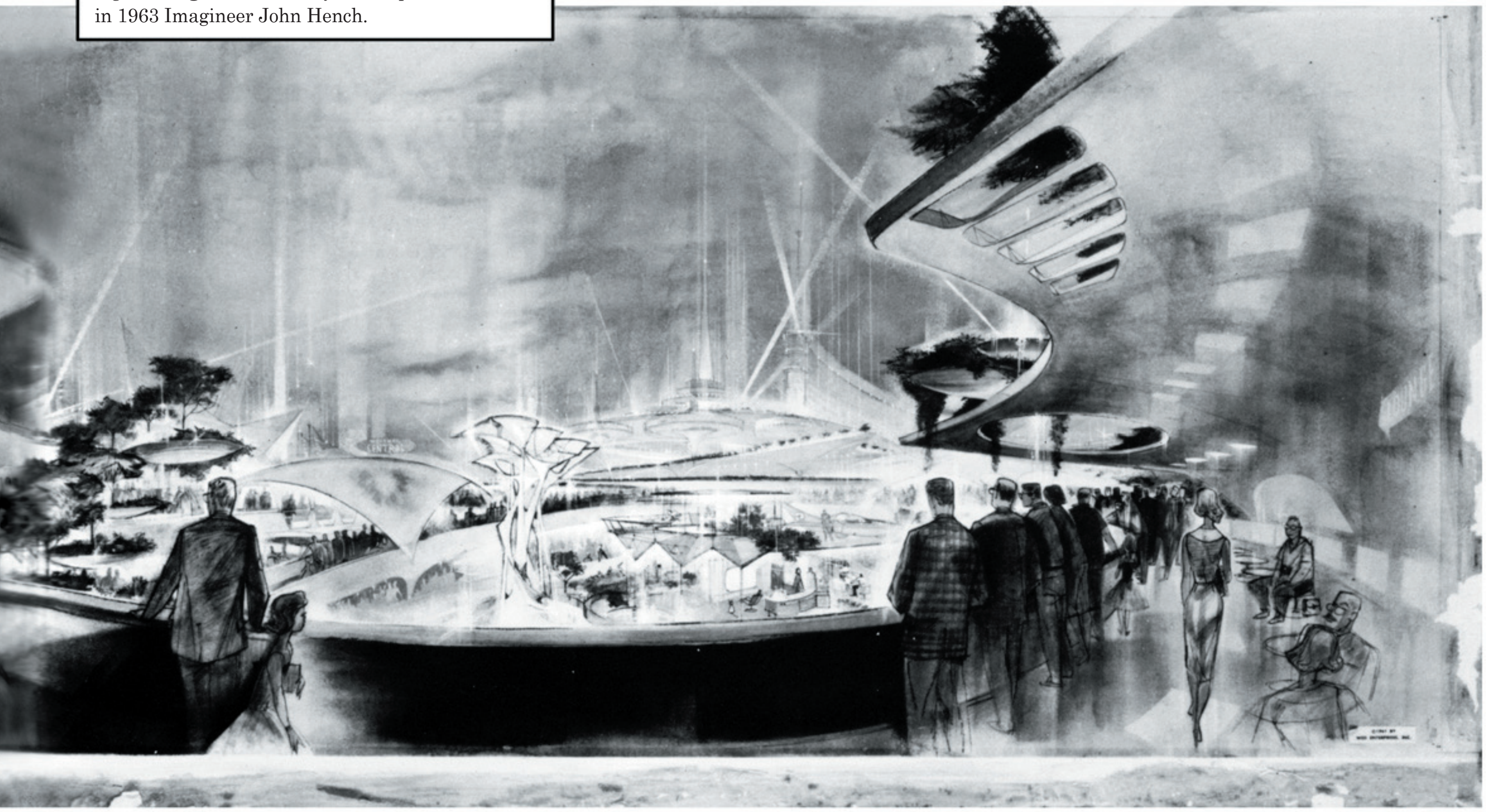


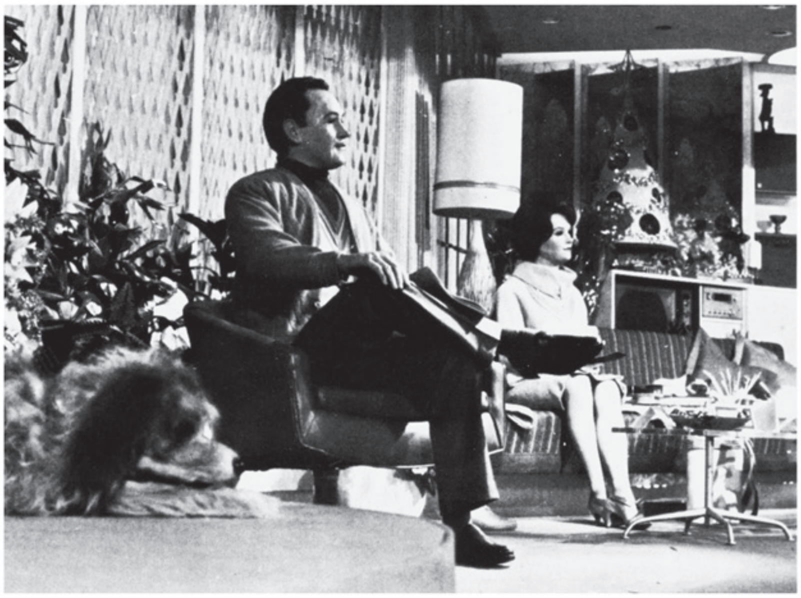
This electrical era is characterized by the way new products are helping with the hard work around the household. In addition to appliances like the ice-making refrigerator and electric washing machine (which accommodate Father's narrative by opening up and functioning on cue), Grandma has a new hearing aid. The do-it-yourself craze has caused odd uses for electrical products, and Mother is stirring paint in her cake mixer. Daughter is "keeping in shape with electricity" nearby. It's autumn now, and appearing very comfortable in loafers and sweater, Father mentions that they now have television at their house. He says that he's sure that no matter how General Electric improves it, there will still be the "good guys shooting it out with the bad guys." He encourages everyone to join him in singing "There's A Great Big Beautiful Tomorrow," and the audience moves to the last scene ... the present day.

The "glories of today" are showcased in a modern living room (General Electric's Medallion Home) at Christmastime. Curving lines along the ceiling, ornamental grill covered windows, and furniture with an economy of form reveal an up-to-date life style, from a 1964 perspective. Now the family home has a glass-enclosed, electrically heated patio, a kitchen that runs itself, and many other electrical innovations. They're still shooting it out on television, but now they're doing it in color, enjoyed by a family free from the boredom of daily household duties. Product suggestions from General Electric include translucent plastic walls, with "Coloramic" lights programmed to allow the mood of the room to alter with changing tones of color. Mother and Father talk of Grandma and Grandpa being no longer around .. because they have their own home in a community for senior citizens, and the children are meeting them at the local jetport. Mother enthusiastically talks of how their all-electric Medallion Home gives them more time to enjoy the holidays. She describes being thrilled over her self-cleaning oven, dishwasher and new kitchen lighting. Mother does most of the talking, but an amused Father finally



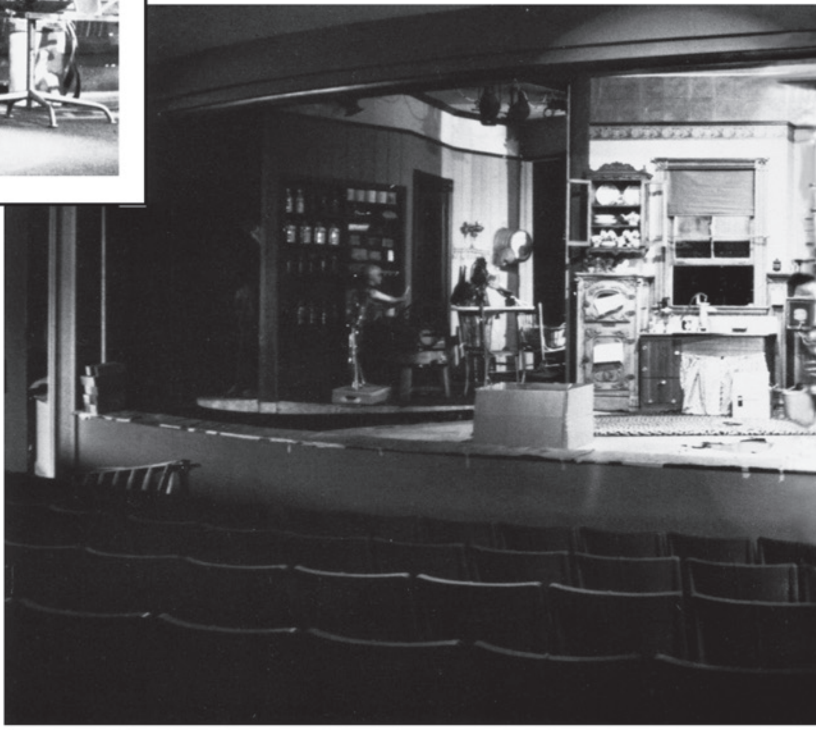
The **Carousel of Progress** was enjoyed at Disneyland for only six years. At left is Father in the 1940's scene, telling us how electrical products are making life so much easier. The General Electric Pavillion (**Progressland**), is clearly visible at the left edge of the above 1964 aerial World's Fair photo. Below is a concept rendering of **Progressland's** Skydome Spectacular done in 1963 Imagineer John Hench.

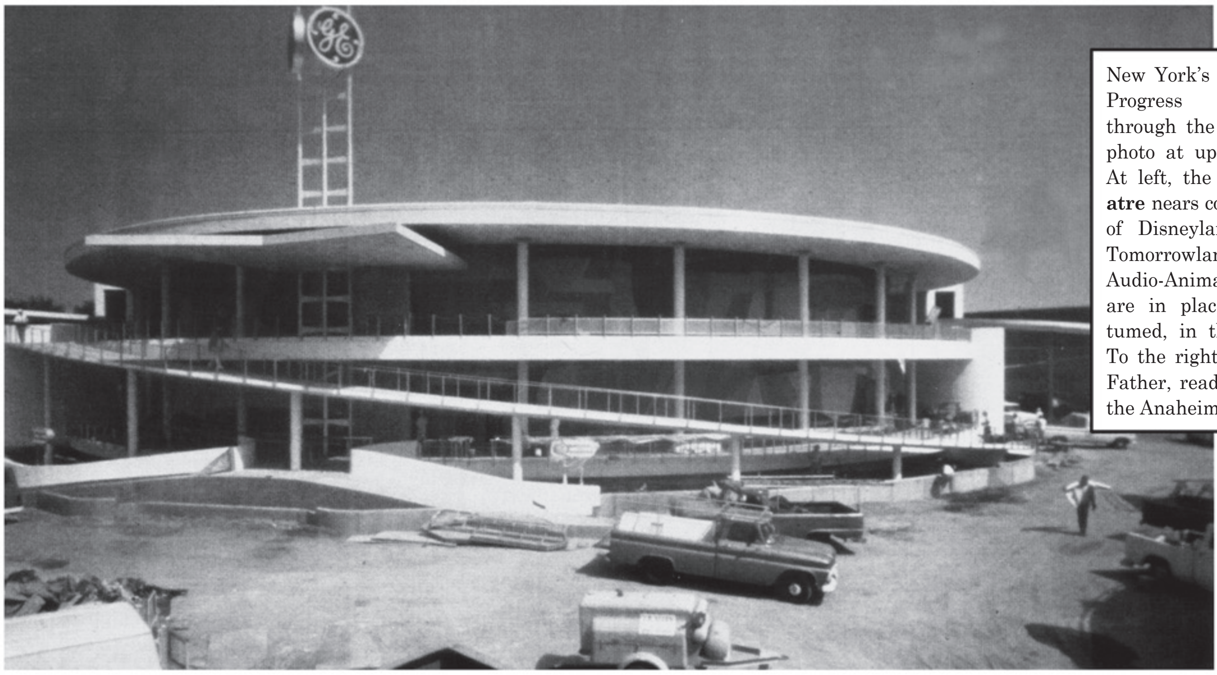




says, *"Progress is something we can't take for granted. Progress takes a lot of people wanting it and willing to work for it. And so next, you'll be seeing scientists and engineers at General Electric working to make tomorrow's world an even better place to live in."* With these inspirational words, Father begins to sing with the rising theme music, Mother joins in as the dog raises its head, and the **Carousel** turns once again, to the sixth stage which serves as an exit. *"And now, a new springtime of progress awaits you ... spring up out of your seats and head for the doorway to the future ... please keep moving ... don't stand in the way of progress..."*

Once the World's Fair visitors left the **Carousel Theatre**, their ramp carried them to the third floor of the G.E. dome through the "Corridor of Mirrors," which produced a "kaleidoscope of colored light." Giant photos of General Electric scientists and engineers at work on lasers, nuclear experiments and space technology, were reflected and re-reflected in special mirrors along the walls and ceiling. Once in place along the railings of the third floor balcony, the audience looked up to experience "great natural sources of energy ... electrical storms, fire, the blazing sun and thousands of spinning atoms" as the Skydome Spectacular was projected on the interior surface of the dome.





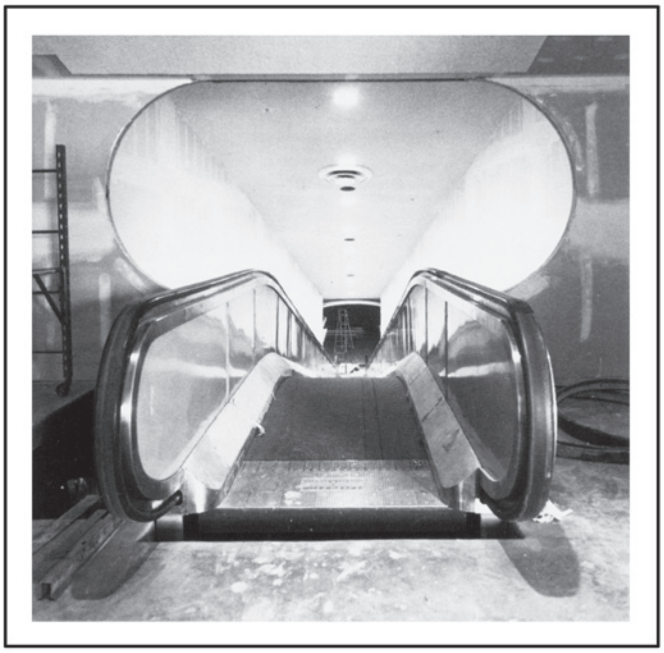
New York's final act had no Progress City visible through the window, as the photo at upper left reveals. At left, the **Carousel Theatre** nears completion as part of Disneyland's 1967 New Tomorrowland. The 1890's Audio-Animatronic figures are in place, but not costumed, in the photo above. To the right is a portrait of Father, ready to perform for the Anaheim audience.

Looking down, they were treated to the "first public demonstration of controlled thermonuclear fusion." With a vivid flash and a loud noise, atoms collided to create free energy as "evidenced on instruments."

In Disneys 1965 *Progressland At Disneyland* proposal to General Electric, the attraction was labeled one of the Fair's outstanding successes in terms of attendance, impact, marketing and public relations payoff. *Forbes Magazine* was quoted describing the ride as "a delightfully done soft sell ... all sell, but soft, interesting, clever ... a wonderful 25 minutes." On an average day, over 41,000 guests experienced the **Progressland** presentation, and the total ridership reached 16 million people over the two year span of the New York World's Fair. In a survey of 5,500 Fair visitors, 99% of them rated General Electric's pavillion as "excellent" or "good" and it was positive information like this which helped Disney sell General Electric on the idea of relocating the **Progressland** show to Disneyland in California. Other convincing arguments included the projected growth of California's market, the influential names of other corporate participants (like Ford, I.N.A. and Monsanto), the power of the Disney name in reaching the family market, and the record-breaking success of Disneyland as America's unique Magic Kingdom.

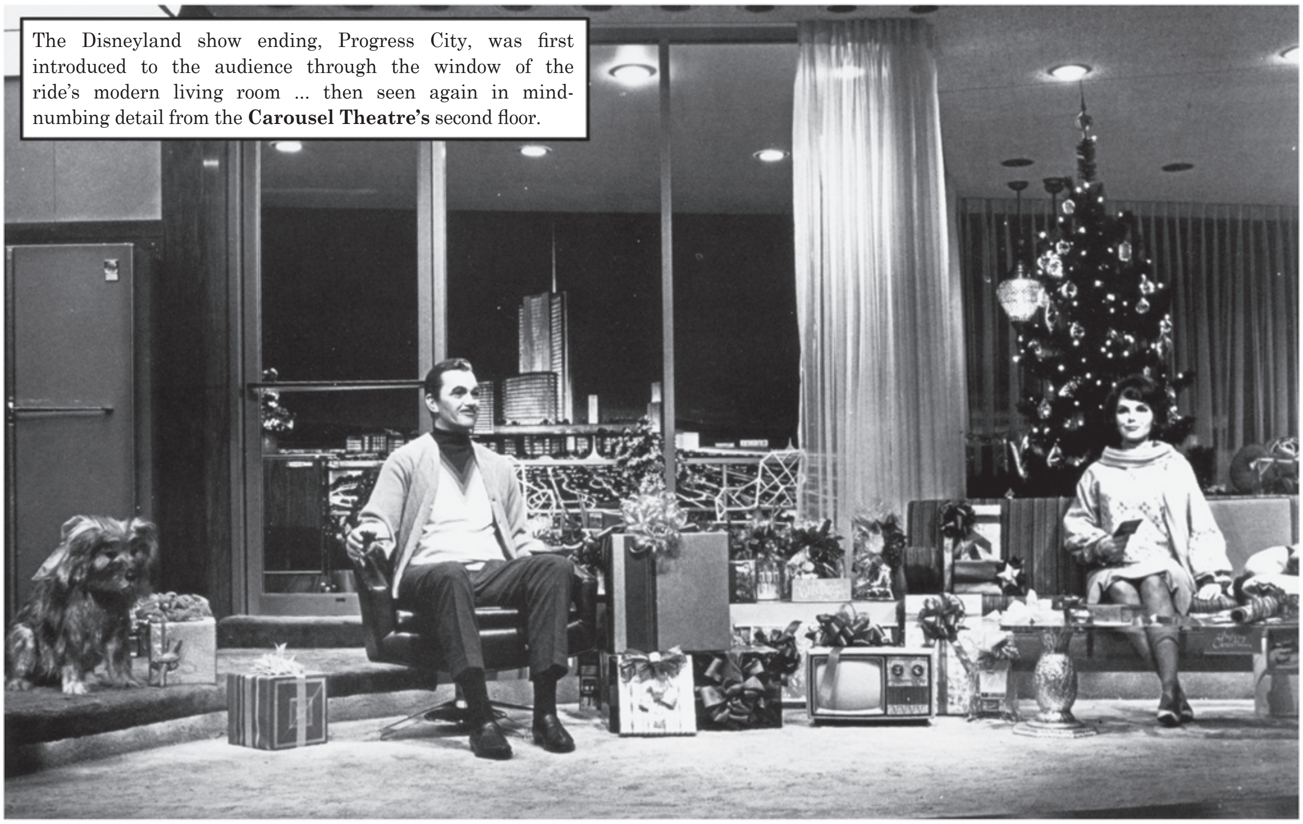
Disney's plan for the **Carousel of Progress** was part of a larger and very ambitious re-development of Tomorrowland, which would open on July 2, 1967. Described as "A World On The Move," the New Tomorrowland offered "interwoven networks of unique transportation," combined with an "entertaining showcase for science and industry" by America's leading scientific corporations. At a cost of $23 million, Disneyland's new themed area would have six new "exhibit-adventures" to go along with the existing **Monorail**, **Submarine Voyage**, **Skyway** and **Autopias**. New for Summer, 1967, would be Monsanto's **Adventure Thru Inner Space**, McDonnell Douglas's **Flight To The Moon**, Bell Telephone's **America The Beautiful**, Goodyear's **PeopleMover**, a restaurant complex called Refreshment

Gardens sponsored by Coca-Cola... and General Electric's **Carousel of Progress**. When the **Carousel** show premiered in New Tomorrowland, it achieved top billing within the General Electric attraction. Although this **Carousel's** four act show was much the same as the first version, the Skydome Spectacular and the other New York show elements did not make the move to Anaheim.



This time, groups of 240 Disneyland guests would enter and view the **Carousel of Progress** on the first floor of G.E.'s new circular show building, then exit to the "speed ramps" and up to the second floor of the new structure. As before, the attraction featured "four warm and humorous families welcoming guests into their homes of the 1890's, 1920's, 1940's and today." It's not always clear, in written descriptions of the **Carousel**, if the ride's families were from four generations or whether a single family simply aged well over the 70 year span of the story. The dog's name did change from Rover to Buster, to Sport, then to Queenie between scenes. The dialogue and details within the attraction did imply that Grandma, Grandpa and Cousin Orville lived to enjoy the miracles of electrical evolution, down through the years. In fact, the emotionally connotative script was written to avoid or dispel most of our everyday worries (including that of old age and death) to enhance the sense of happiness and optimism so much a part of the attraction's atmosphere.

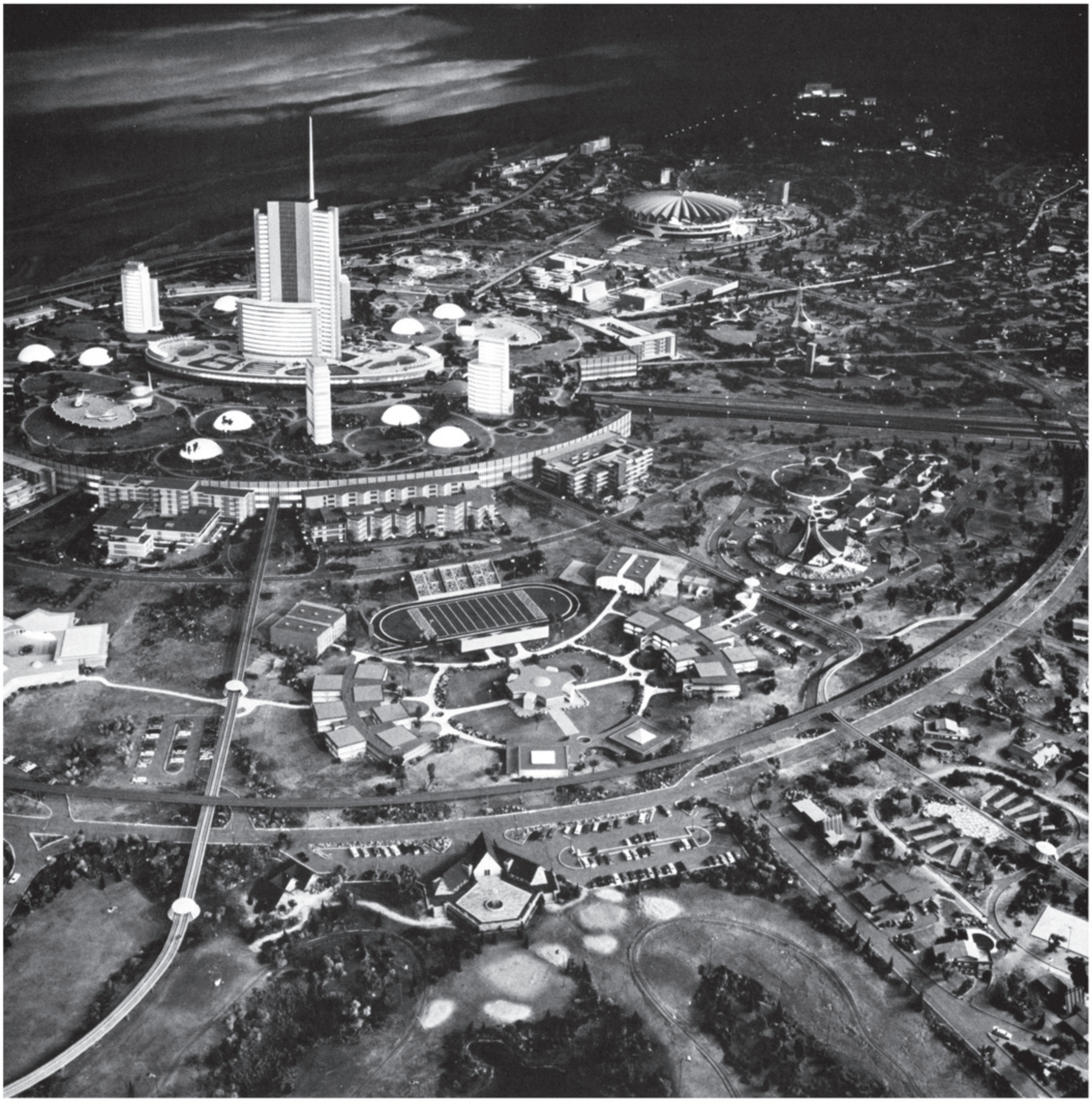
Here again was Father and his family, at home in their pleasant living rooms during four stages of electrical history. The first three acts were brought to Disneyland nearly word for word from New York, again narrated (by the Father character) in the distinctive countrified voice of Disney personality Rex Allen. The script, the animation of figures, appliances and dog, even the interposed music was almost identical. The stage settings were furnished in similar detail with only small cosmetic changes made between locations. It's in the fourth act, the "General Electric Medallion Home of the 60's" segment, where alterations to the **Carousel of Progress** presentation were made for Disneyland. The revised dialogue omitted references to dated products like "new kitchen lighting," and added new ideas like the recording of television programs for later viewing. The overall

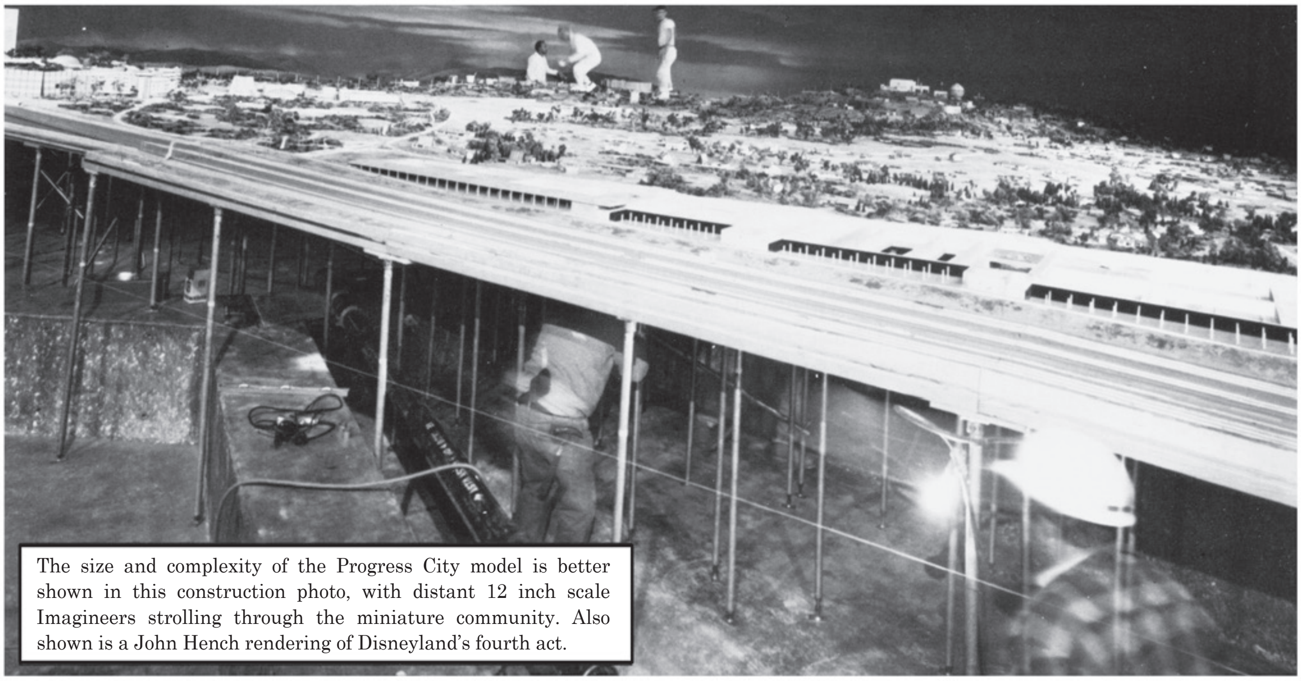


The Disneyland show ending, Progress City, was first introduced to the audience through the window of the ride's modern living room ... then seen again in mind-numbing detail from the **Carousel Theatre's** second floor.

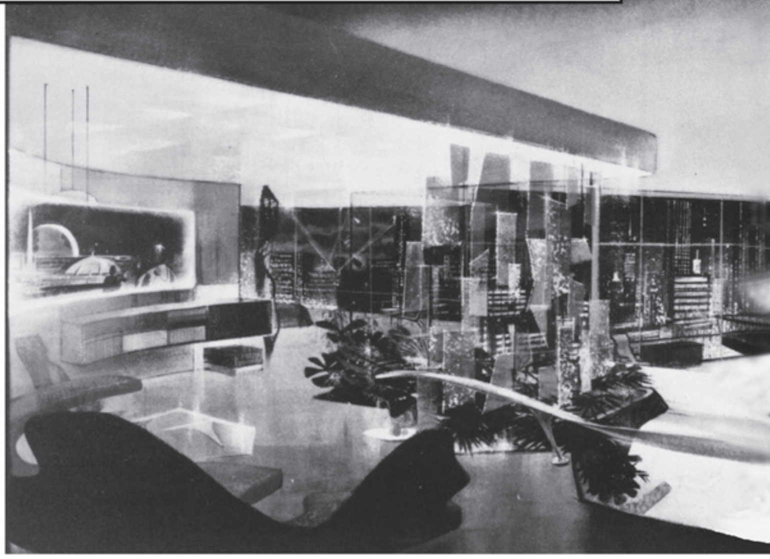
message of the fourth act (that of an improved quality of life with today's new electrical appliances) remained, but the new ending introduced the idea of a "Community of Tomorrow" to the Disneyland audience. In New York's **Progressland**, the "today" scene was limited to Christmastime in a modern living room. The Disneyland version was all of that, plus an impressive glimpse of the future, framed against the nighttime sky through a picture window over Father's shoulder. In New York, guests went out from the **Carousel** to view scientific demonstrations and the G.E. products of Medallion City. At Disneyland, with all the symbolism of a commencement exercise, visitors moved upward from the **Carousel Theatre** to the second floor. There, a model both miniature in detail and immense in size, awaited them ... a realization of Walt Disney's EPCOT concept ... Progress City.

Disney had already defined his Experimental Prototype Community of Tomorrow (EPCOT), for Florida's Walt Disney World, during the preparation of Disneyland's New Tomorrowland. Since the plans for EPCOT and other projects were uncertain after Walt Disney's death, the model was prudently named Progress City for the 1967 opening. Guests leaving the **Carousel Theatre** were carried up to the pavilion's second level where they filed along three terraced rows separated by railings. Here, presented like a glittering collection of jewelry, was a model so intricate, yet so vast, that it was difficult to comprehend. Built in "1/8 inch to the foot" scale, this futuristic city seemed to extend beyond the distant horizon. Various kinds of transportation (including monorails, electric trains,





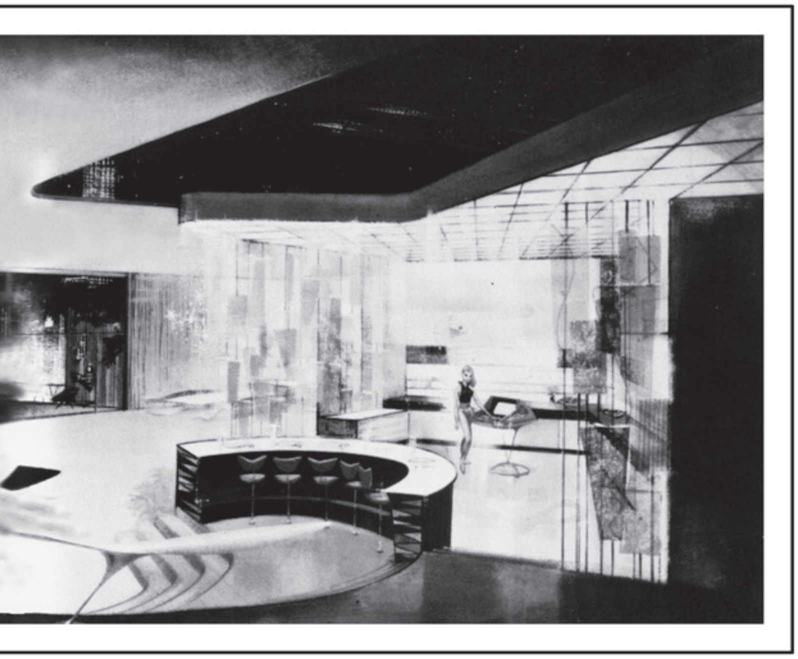
The size and complexity of the Progress City model is better shown in this construction photo, with distant 12 inch scale Imagineers strolling through the miniature community. Also shown is a John Hench rendering of Disneyland's fourth act.



peoplemovers and moving sidewalks) joined other animated elements (like the tiny and beautiful amusement park) to create colorful, illuminated movement across the panorama. WED designers had assembled the city within 6,900 square feet of space, using 20,000 scale trees and shrubs, 4,500 structures lit from within and 1,400 working streetlights about one inch tall. Spread across this 160 foot model were schools and stadiums, airports and shopping areas, and a nuclear power plant, all symmetrically connected with a system of roads and highways. Farther out from "Center City" were residential areas where families just like ours would "live better electrically." This upbeat and forward-looking epilogue to the **Carousel of Progress** show was exquisite in its logic and in the way it capped what had come before. As the theme song "There's A Great Big Beautiful Tomorrow" played quietly in the background, the voices of Father and Mother spoke again as we stared across the model: *"Looks like tomorrow is already here ... we'll always come back to Progress City ... and we hope you folks will come back too ... everything you've seen here in our all electric city is really possible today ... so tell 'em about General Electric's Progress City..."*

The lasting (and sentimental) impact of that 1960's era **Carousel of Progress** attraction was due, of course, to Disney's new and sophisticated technology, which permitted the 32 Audio-Animatronic figures to move, talk and sing convincingly. It was also a result of Walt Disney's understanding and effective use of the symbols, images and attitudes to which his audience would be so receptive. Throughout his life, Disney remained a believer in the potential of American industry, and in the importance of the American family. With the **Carousel of Progress**, he combined and concentrated these beliefs and messages together in a way not seen before. In this fast-paced and light-hearted stage show, we were told that things would always be better for us. Problems would be solved, not caused, by science and these would not be distant miracles far away in space, or in the laboratory, or reserved for the wealthy. These wonders were for you and me, for our families, in our own homes. The message was that our relationships with our grandparents, fathers and mothers, our children, would remain stable for generations. Amazing machines and material objects would be affordable and would insure our long range happiness. Our communities were certain to be improved, safe and attractive. As an audience we needed, and still need, assurances like these. After 25 minutes of this philosophy, played to the attraction's compelling theme music, it's no wonder we came out of the **Carousel of Progress** feeling terrific.

By the time the **Carousel** completed its six year engagement at Disneyland, 31 million people had experienced this second version of the attraction. Walt Disney World, Disney's new Magic Kingdom in Florida, was next to serve as host for the General Electric **Carousel of Progress**. This relocation made the existing **Carousel Theatre** in Disneyland available for a new attraction to open in time for America's 200th year: **America Sings**. The new **Carousel Theatre** in Florida was designed with the same six stages, seating the same 240 people in each audience. This time the **Carousel** show itself would become the entire presentation, and at the conclusion of the final act, guests would simply exit the ride to the sounds and colors of fireworks. The Florida attraction was opened on January 15, 1975, with the same figures and scenes as before, with most of the alterations again found in the fourth act.

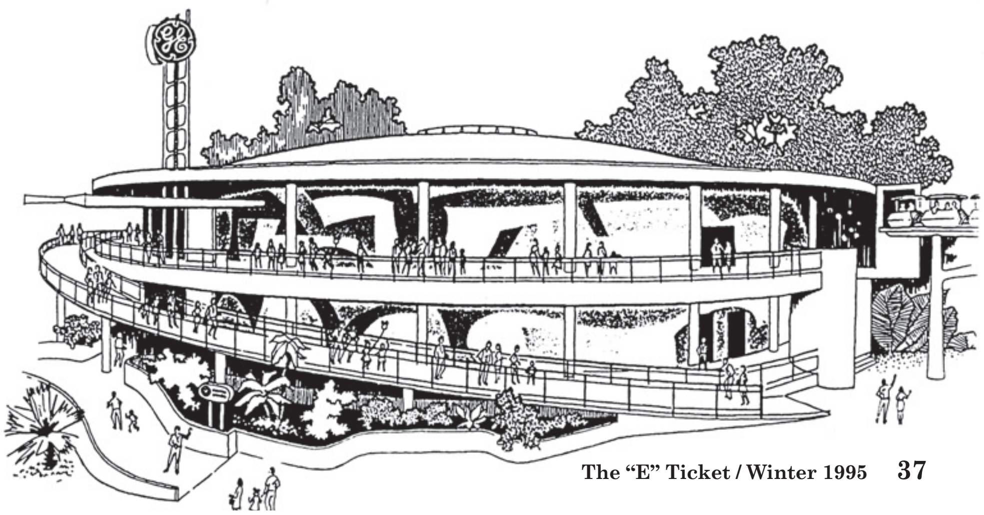


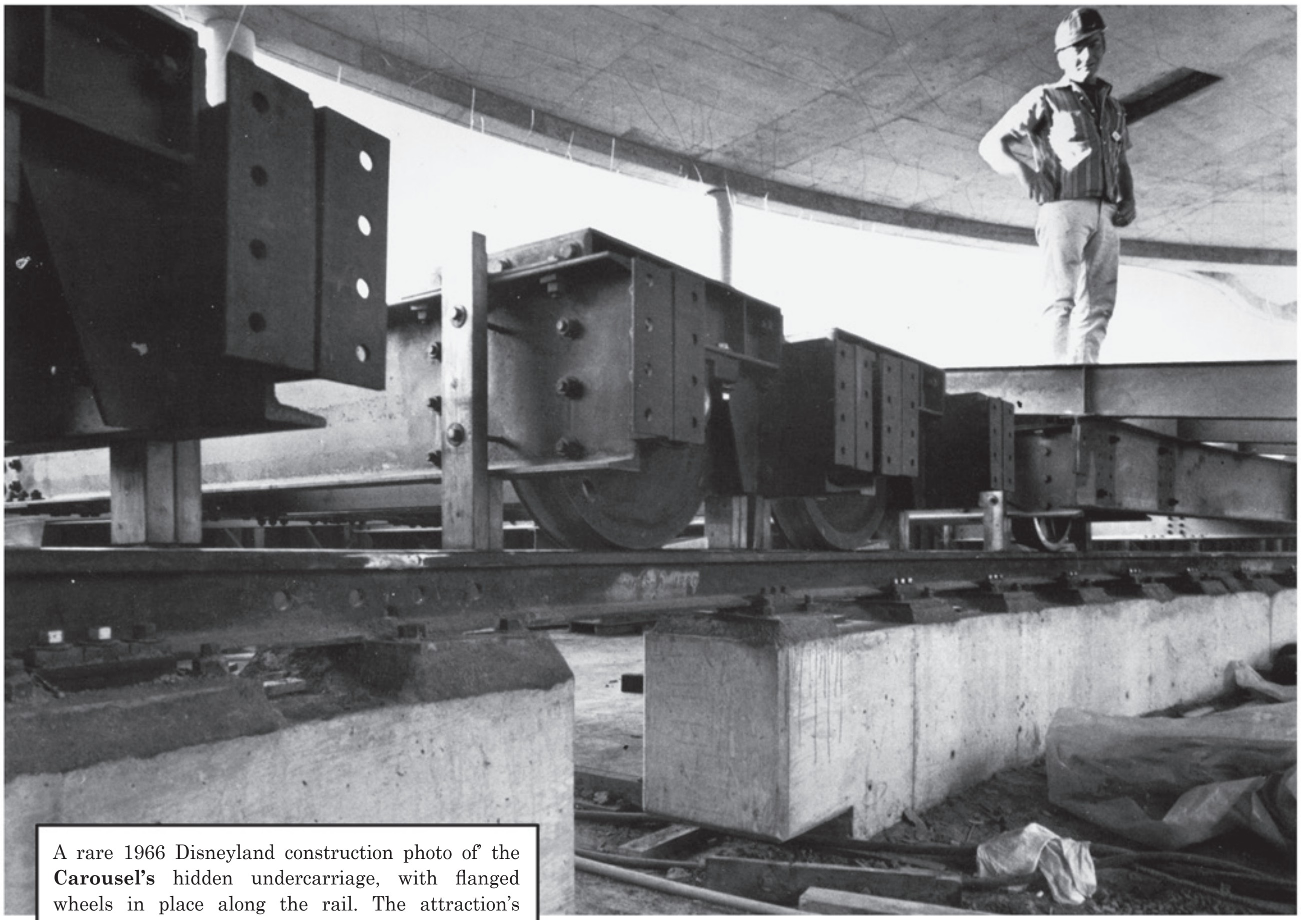
The dialogue of this 70's version reflected changing social attitudes by bringing in more interaction by Mother, her daughter Jane, and Grandma. In Act II, Jane responds to Dad's comment that "It's a man's world out there..." by saying, "It won't always be, Father." In Act III, Mom asks, "If you hired a man to do this, wouldn't you pay him?" When Dad says, "Of course dear," she asks for equal pay for the work she's doing around the house. Another major difference in this third version of the **Carousel** show was the introduction of a new theme song. The Disney songwriting team of Richard and Robert Sherman were asked to produce a replacement for their previous theme. Instead of a song that asked guests to look for a "Great Big Beautiful Tomorrow," General Electric decided that "Now Is The Best Time Of Your Life." This new theme song, and the revised dialogue ("We really do have a lot to celebrate..."), changed the emphasis at the conclusion of the attraction to how good life is today. This, and the absence of a Progress City or other futuristic ending, effectively redirected the tone of the attraction.

Florida's "today" scene has been redone three times since the 1975 opening. The "progressing present" was first done in traditional country style, with brick walls, an open kitchen with copper pots hanging above the counter, a crackling fire, and a snow-covered Christmas scene outside. By 1983, the 4th Act was modernized, with an open kitchen, multi-level lighting, diagonal woodwork and, visible through an expanse of glass, a tropical patio area just beyond the Christmas tree. The current scene, open since 1993, features a brick fireplace and antique white woodwork everywhere. A big screen television, a virtual reality computer system and other electronic wonders now share center stage with the familiar electronic family members.

General Electric remained the **Carousel's** sponsor until March 10, 1985. With the 1993 opening, the attraction was given a brand new name ... it's now known as **WALT DISNEY'S Carousel of Progress**. Members of Walt Disney Imagineering, recognizing the **Carousel** as a "classic piece of theater," opted not only to revise the attraction but to place it in historical context. Senior Imagineers, show writers and designers including Kevin Rafferty, Eric Jacobson, Bob Weis, Paul Osterhout and others found that their enthusiasm for the ride's historical importance increased as they began working on the newest version of the last act. What started out as a "quick fix" update of the **Carousel's** conclusion for the Florida Tomorrowland project (as was done in the 70's and 80's), soon became a full-scale appreciation of the ride. They decided to "take it back to the spirit of the original as a tribute to Walt Disney and the 1964 World's Fair." The **Carousel's** new name, the Walt Disney pre-show video presentation, and the return of the original theme song combine to accomplish this.

The **Carousel's** four acts have always been set within the four seasons of the year. The newest version has ex-





A rare 1966 Disneyland construction photo of' the **Carousel's** hidden undercarriage, with flanged wheels in place along the rail. The attraction's newest version in Florida (upper right), is now called **Walt Disney's Carousel of Progress**, and Father is hosting the third act in the photograph below. Walt stops for a moment (lower right) to laugh along with the Studio crew as they prepare the next shot of the brand new **Carousel**. They're filming the program *Disneyland Goes To The World's Fair*, to be broadcast on May 17, 1964.

panded on that by joining the family as they celebrate, not just Christmastime, but Valentine's Day, Fourth of July and Halloween. Another special thread of continuity is the way that WDI made use, once again, of Rex Allen's talents in the current ride. After 30 years as Father (our narrator), he now provides the voice for the Grandpa character, passing the role of Father to contemporary American humorist Jean Shepherd. Shepherd, who helped with the script changes for the new **Carousel of Progress**, is known for his writing (and folksy narration) of the 1983 holiday film classic, *A Christmas Story*. The radio voices were provided by Noel Blanc, but it was decided during the re-recording of the soundtrack to retain the original voice recordings for Cousin Orville. Mel Blanc, famed voice of the Warner Brothers cartoon characters, did only a single recording for Disney, and it can still be heard in the **Carousel of Progress**.

Walt Disney's
CAROUSEL OF PROGRESS

The Disney show producers have said, "The whole show is about nostalgia ... at the time it was first performed, that show was probably pretty spectacular, but it's from another era and today you appreciate it at a different level..." The Disney Company has shown this appreciation by giving the show a fresh appearance and, in their revisions, paid homage to Walt Disney's initial concept. By viewing the ride itself as history, some of the **Carousel's** purpose, its forward-looking feeling and the anticipation for tomorrow it once conveyed, has been lost. This is no doubt unavoidable, since the show has been seen by hundreds of millions of people, and has now provided more performances than any other stage show in the history of American theatre. Progress, and a "Great Big Beautiful Tomorrow," was initially the attraction's official statement, but the less obvious message of Walt Disney's **Carousel of Progress** ... the importance of family, the American home, and a hoped-for quality of life ... is still part of the experience.

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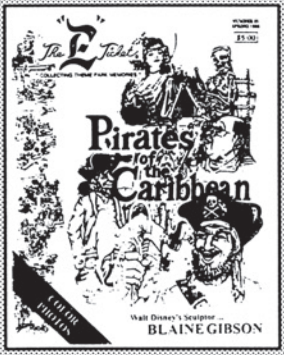
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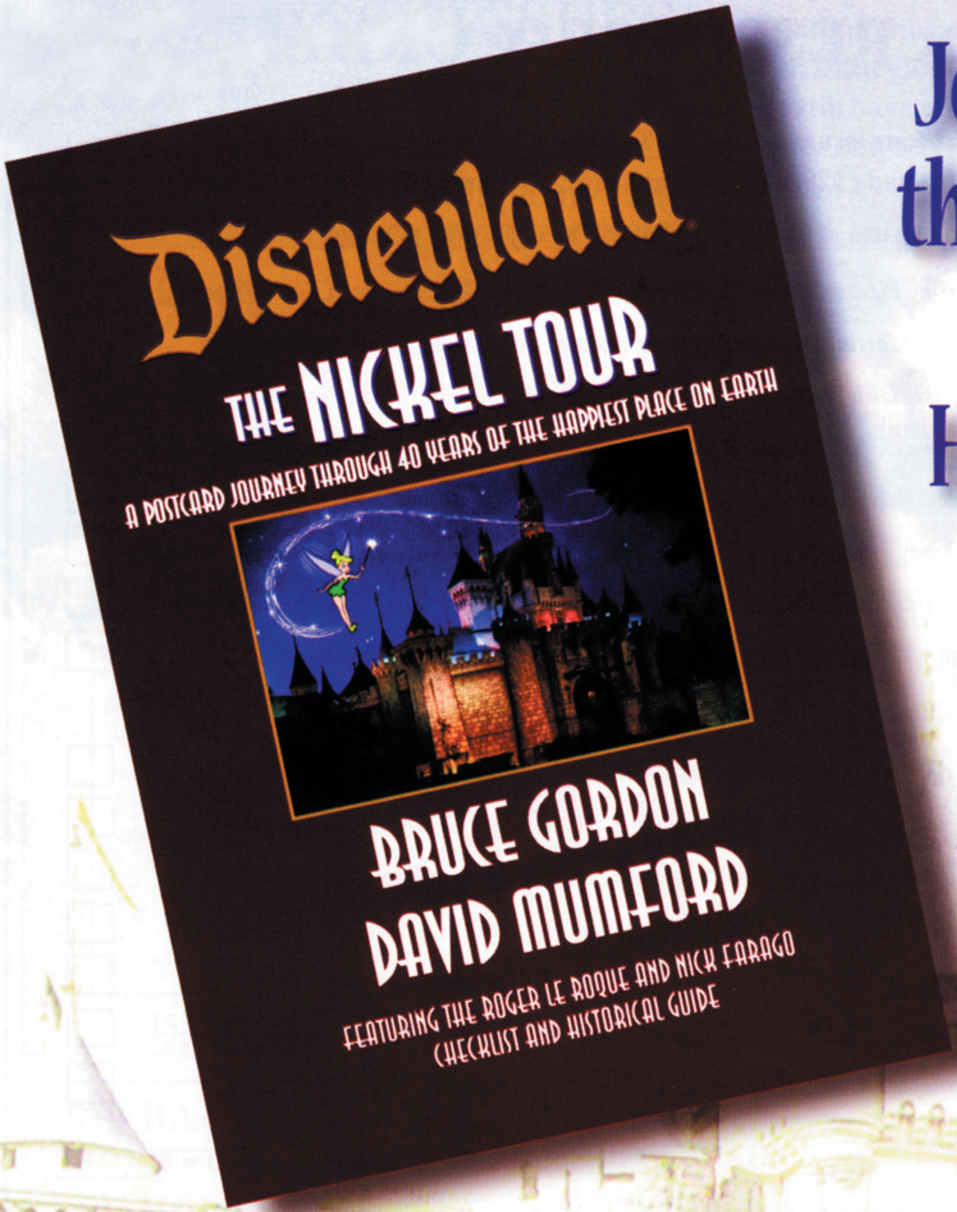
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MAIN STREET MAIL BOX

"Pirates of the Caribbean has always been my favorite Disney attraction since I first went to Disneyland in 1971. I was very surprised that you were able to include color and extra pages in this issue, while keeping the cover and subscription prices the same. I especially appreciated the 'dunking the mayor' photo on page 32. Your guides to the Disneyland television shows have added much to my enjoyment of them, and like you. I've never been able to locate a copy of *Disneyland Around The Seasons*. I'm pretty sure it's never been shown on the Disney Channel. And thank you for the wonderful insight into Blaine Gibson and his work. I knew a little about his work, but little about him, so his interview was much appreciated. I went back and watched the *10th Anniversary* show, and much enjoyed watching that scene with Blaine Gibson." - J.E., Vancouver, WA

"The article on Blaine Gibson was great, and I would like to hear more about the animals he sculpted for the Mine Train. The color photos and pages were a wonderful addition. Thank you for the article on Pirates. I'm grateful that this attraction remains at Disneyland with enhancements that don't change its basic theme. Reading The 'E' Ticket takes me on a time travel vacation to a special Park that mainly lives in my memories, when it was still 'Walt's Disneyland.'" - D.N., Tucson, AZ

"Issue #21 knocked my socks off. Seeing color in your publication was like 'Flowers and Trees' must have been in the 30's. And just when you think that a subject like Pirates of the Caribbean has been completely covered, you approach it from a different angle and do it wonderfully." - R.A.L., Westbrook, ME

"I hope you're planning a part II on Pirates, with more technical information. Would still love to see a cutaway blueprint of the ride and how it fits together." - K.S., Yorba Linda, CA

"You were right ... Pirates will take several issues to do justice to. I think you just scratched the surface.
I would share more comments with you, but every time I get a back issue, I find you're already on top of what I wanted to say." - E.S., Auburn. CA

...It's true that Issue #21's Pirates article was mostly about the Audio-Animatronic figures themselves. We did this to accompany Blaine Gibson's interview and to divide into sections the story of one of the biggest attractions of all time. We'll ride the Pirates of the Caribbean again, with Marc Davis, in an upcoming issue, so stay tuned...

"The 'E' Ticket provides a rare glimpse into Disney history. I especially enjoyed the article on Imagineer and sculptor Blaine Gibson ... his love and respect for Walt and everyone associated with him during his years at WDI is evident." - P.C., Grand Prairie, TX

"Congratulations on your next step up in The 'E' Ticket! I think the color photos are a wonderful addition, though I know they are expensive. It just proves all over again that your magazine is truly a labor of love. I also have to compliment you on your continued integrity. Your articles always come off as factual-based, rather than 'gosh-gee-whiz' fan-based. I'm happy that you've been able to interview so many of the original creators of Disneyland and provide a record of their commentary. So many of the other magazines out there end up being nothing but publicity mouthpieces, or are so unabashedly worshipful that they lose their objectivity, and consequently my serious attention. There's one very slick one in particular out there that insists on placing explanation points after most of its sentences. How can I accept something like that as serious journalism? Keep your independence! You are definitely the most sincere Disney-centered publication I've encountered. I can imagine what an effort it must be to turn out such a great magazine in only your spare time. Believe me, your efforts are appreciated. Keep 'em coming." - L.N., Valencia, CA

"To Leon and Jack. Thanks for keeping me on your 'E' Ticket magazine list! I was especially interested in this issue because of the article about my friend Blaine Gibson, and of course the back cover illustration about the Pirates and the 10th Anniversary television show. I didn't write that one, but I did write the narrative for the 1967 show about Pirates of the Caribbean ... so you touched my memory chips! Good Luck." - Marty Sklar, Walt Disney Imagineering, Glendale, CA

"Question - a new Disneyland map was supposedly made showing the new Indiana Jones attraction and then it was pulled back for some small error that was made on it. Do you have my idea what the error was and how I can get one of the 'flawed' maps?" - D.D., Antelope, CA

...That brief edition, done in the style of the original Sam McKim maps, had at least two errors and was gone from Disneyland within days of its distribution. The main problem was that it announced Disneyland's opening date as July 15, 1955, on the upper corner. The subtle oversight of a single Skyway bucket was done intentionally by the artists involved. There is now a second edition, on matte paper (the "error map" was on cheaper glossy stock) and we thank Paul Newitt for making sure we got our copies of this potential rarity...

"I received Issue #21 of The 'E' Ticket and the envelope said to 'please renew.' My question is why would anyone not renew? I have been waiting for color photos and an article on Pirates of the Caribbean so #21 was a double blessing." - R.S., Sharon, PA

"Wings Over Disneyland is terrific. Thanks to Walt, I have been a big believer in monorails since 1959 and I've long wished for a good aerial photo of the original Monorail track layout. Thanks to Issue #20, I now have it. Incidentally, how many of your readers spotted the man standing on the side of the Matterhorn, next to the waterfall, in that picture?" - K.P., The Monorail Society. Fremont, CA

...We never noticed him, Kim. By the waw, we should thank Bill Martin for designing that track plan, and for preserving that photograph in his garage for 35 years...

"I'm very young, but I like learning about the old rides at Disneyland." – K.R., Carlsbad, CA ..... "I enjoyed back issue #6, and the magazine has really matured since 1988." - B.E., Colorado Springs, CO ..... "I have shown issues to various people and when they drool, I tell them to subscribe!" - S.L., Hollywood, CA ..... "I've ordered all possible back issues and the aerial photos interest me very much - I will always be a subscriber." - M.S., Costa Mesa, CA ..... "Where do you get those great Wings Over Disneyland shots? I know it must be a lot of hard work, but I wish you published every month." - C.C., Topeka, KS ..... "Your quality has really improved, from Xerox to offset to slick pages etc but the content has not improved at all - it's always been excellent!" - D.H., Balto, MD ..... "I am so looking forward to the back issues of your publication ... most of all those with Marc Davis, whom I was lucky enough to meet on his tour of Europe." - J.D., London, England ..... "Those interviews with Walt's friends couldn't get us any closer to THE man who started it all." – S.L., Orlando, FL ..... "Please hurry - I'm going through 'E' Ticket withdrawal!" - T.L., Midland, TX ..... "My parents are close friends with Blaine and Coral Gibson, and it's good to see he is getting his long overdue recognition." - S.B., Glendale, CA ..... "Pirates is my favorite attraction and now my favorite issue of The 'E' Ticket." - B.C., National City, CA ..... "Disneyland has charm and magic, and a sense that Walt is looking over your shoulder." - L.H., North Platte, NE ..... "I see you tried to sneak the likeness of yourselves on the front cover - nice try, but I caught you," – R.O., Santa Cruz, CA ..... "The reason I am renewing my subscription to The 'E' Ticket for one year is because you do not offer two year renewals." - S.H., Queens, NY ..... "Pirates article was great, and I was humming Yo Ho, Yo Ho, all day." - C.J.C., South Ozone Park, NY ..... "Walt loved trains and all I can say is you guys are on the right track." - C.C., Ann Arbor, MI ..... "More dark rides and less letters - whew! I mean I know we all love ya but..." - C.S., Portland, OR

"Since it's Disneyland's 40th Anniversary I was wondering if you might be working on a special issue, maybe comparing then to now. Also, Walt Disney World will be turning 25 in 1996. Are there any plans to highlight their Magic Kingdom?" - J.T., Fullerton. CA

...We hope you'll agree that this issue's interview with Tony Baxter did just that, Jason, and who knows what next year will bring? ...

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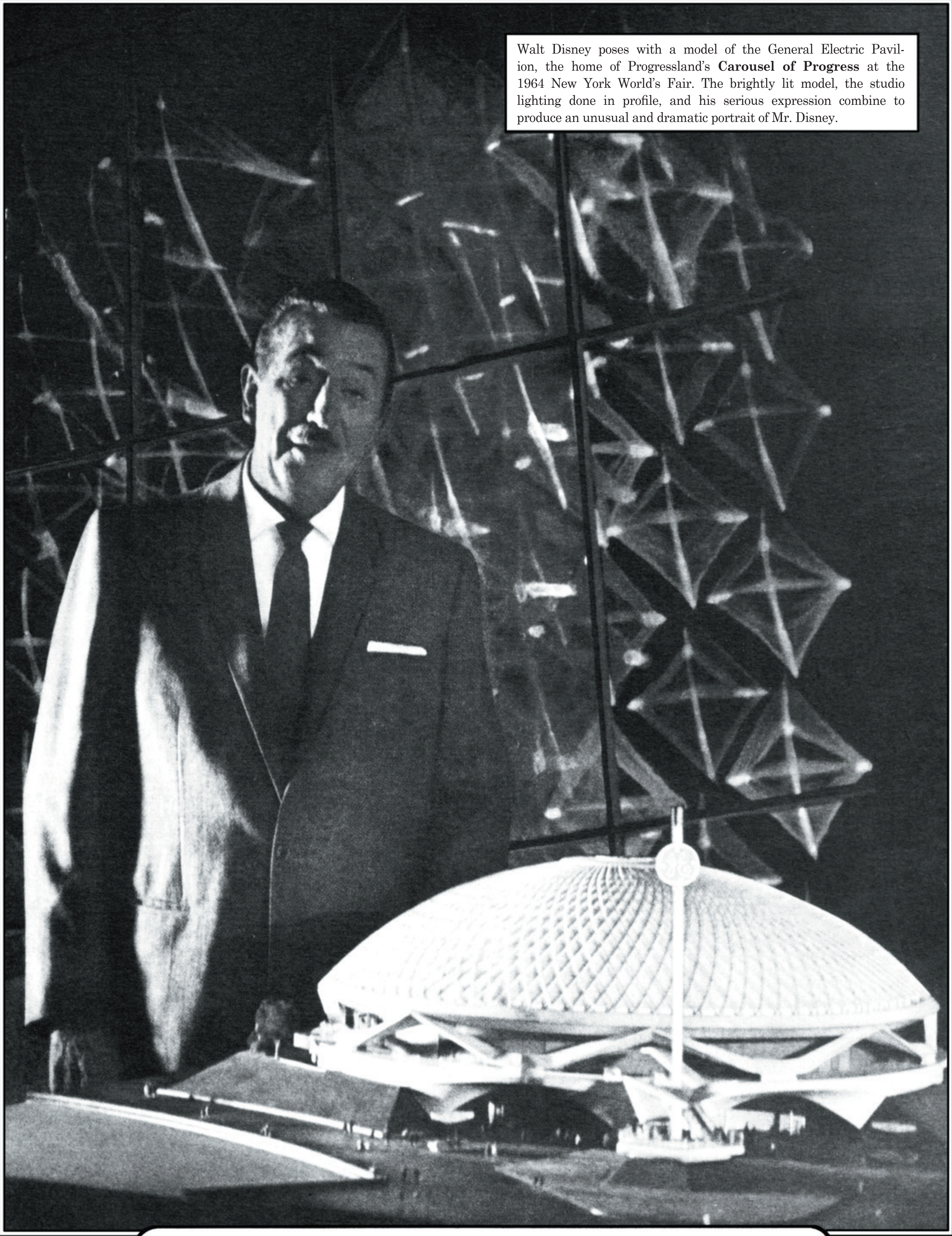

Walt Disney poses with a model of the General Electric Pavilion, the home of Progressland's **Carousel of Progress** at the 1964 New York World's Fair. The brightly lit model, the studio lighting done in profile, and his serious expression combine to produce an unusual and dramatic portrait of Mr. Disney.

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